39TH ANNIVERSARY SPECIAL

OPEN STUDIOS
WEEK THREE MAP [P.104]

...ANCISCO BAY Oct. 19 ... 2005 • Vol. 40 No. ... • FREE

GUARDIAN

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A streetcar named DISPLACEMENT

Million-dollar condos are rolling down Third Street, threatening the future of southeast San Francisco. [p.15]

THE WORLD CAN'T WAIT

DRIVE OUT THE BUSH REGIME!

Your government, on the basis of outrageous lies, is waging a murderous and utterly illegitimate war in Iraq, with other countries in their sights.

Your government is openly torturing people, and justifying it.

Your government puts people in jail on the merest suspicion, refusing them lawyers, and either holding them indefinitely or deporting them in the dead of night.

Your government is moving each day closer to a theocracy, where a narrow and hateful brand of Christian fundamentalism will rule.

Your government suppresses the science that doesn't fit its religious, political and economic agenda, forcing present and future generations to pay a terrible price.

Your government is moving to deny women here, and all over the world, the right to birth control and abortion.

Your government enforces a culture of greed, bigotry, intolerance and ignorance.

People look at all this and think of Hitler—and they are right to do so. The Bush regime is setting out to radically remake society very quickly, in a fascist way, and for generations to come. We must act now, the future is in the balance.

Millions and millions are deeply disturbed and outraged by this. They recognize the need for a vehicle to express this outrage, yet they cannot find it; politics as usual cannot meet the enormity of the challenge, and people sense this.

There is not going to be some magical "pendulum swing." People who steal elections and believe they're on a "mission from God" will not go without a fight.

There is not going to be some savior from the Democratic Party. This whole idea of putting our hopes and energies into "leaders" who tell us to seek common ground with fascists and religious fanatics is proving every day to be a disaster, and actually serves to demobilize people.

But silence and paralysis are NOT acceptable. That which you will not resist and mobilize to stop, you will learn—or be forced—to accept. There is no escaping it: the whole disastrous course of this Bush regime must be STOPPED. And we must take the responsibility to do it.

And there is a way. We are talking about something on a scale that can really make a huge change in this country and in the world. We need more than fighting Bush's outrages one at a time, constantly losing ground to the whole onslaught. We must, and can, aim to create a political situation where the Bush regime's program is repudiated, where Bush himself is driven from office, and where the whole direction he has been taking society is reversed. We, in our millions, must and can take responsibility to change the course of history.

To that end, on November 2, the first anniversary of Bush's "re-election", we will take the first major step in this by organizing a truly massive day of resistance all over this country. People everywhere will walk out of school, they will take off work, they will come to the downtowns and town squares and set out from there, going through the streets and calling on many more to JOIN US. They will repudiate this criminal regime, making a powerful statement: "NO! THIS REGIME DOES NOT REPRESENT US! AND WE WILL DRIVE IT OUT!"

November 2 must be a massive and public proclamation that WE REFUSE TO BE RULED IN THIS WAY. November 2 must call out to the tens of millions more who are now agonizing and disgusted. November 2 will be the beginning—a giant first step in forcing Bush to step down, and a powerful announcement that we will not stop until he does so—and it will join with and give support and heart to people all over the globe who so urgently need and want this regime to be stopped.

This will not be easy. If we speak the truth, they will try to silence us. If we act, they will to try to stop us. But we speak for the majority, here and around the world, and as we get this going we are going to reach out to the people who have been so badly fooled by Bush and we are NOT going to stop.

The point is this: history is full of examples where people who had right on their side fought against tremendous odds and were victorious. And it is also full of examples of people passively hoping to wait it out, only to get swallowed up by a horror beyond what they ever imagined. The future is unwritten. WHICH ONE WE GET IS UP TO US.

Mobilize for November 2!

Don't go to work! Walk out of school!

Bay Area Convergence: San Francisco Civic Center Plaza
Rally at 12 noon / March at 1 pm

This Call has been signed by thousands of people from all walks of life. For complete list of signatories or to sign the call yourself call 510-868-0819 or go to worldcantwait.org: Mumia Abu-Jamal, political prisoner and radio commentator; Tom Ammiano, San Francisco Board of Supervisors; Rev. Luis Barrios, New York; Michael S. Berg, Delaware; Boots, of The Coup; William Blum, author of Rogue State; Jill Ciment, author; Code Pink: Women for Peace; Linci Corny, Women's Choice Clinic*; Professor Irwin Corey, comedian; Chris Daly, San Francisco Board of Supervisors; Michael Eric Dyson; Robert Forsberg, Interfaith Witness for Peace*; Prof B. Robert Franza MD, author of Control of Human Retrovirus GeneExpression; Nina Felshin, author of But Is It Art: The Spirit of Art as Activism; Frances Goldin, literary agent; David Grace, San Francisco; Mesha Monge Irizarry, Idriss Stelley Foundation*; Bill T. Jones, dancer; C. Clark Kissinger, Revolution newspaper; initiator of Not In Our Name Statement of Conscience; Yuri Kochiyama, Oakland; Rev. Dr. Earl Kooperkamp, Pastor, St. Mary's Episcopal Church*; Rev. Taigen Dan Leighton, Buddhist Peace Fellowship*; Mark Leno, California State Assemblyman (D-San Francisco); Jeremy Lutes, Bay Area artist; Rosa F. Marshall, San Francisco Labor Council delegate*; Arnold Mesches, artist ; Los Mocosos, band from the Mission District, San Francisco; Leroy Moore, Race and Disability Consultant; Travis Morales, Revolutionary Communist Party, SF Bay Area; Not In Our Name; Tomas Olmos, Dean Emeritus People's College of Law*; Stephen Pearcy, Berkeley attorney and artist ("Thanks to Mr. Bush"); Jeremy Pikser, screenwriter [Bulworth]; Frances Fox Piven, author of Regulating the Poor; Ralph Poynter, community activist; Malik Rahim, Common Ground Collective, New Orleans; Wilson Riles, Jr., Oakland C.A.N.; Patricia St. Onge, Seven Generations Consulting; Michael Steven Smith, National Lawyers Guild-NY; Miles Solay, Outernational; Lynne Stewart, criminal defense attorney; Sunsara Taylor, Revolution newspaper; Dona Spring, Berkeley City Council; Minimum Tek, Outernational; Studs Terkel; Dave Welsh, NALC 214 delegate to the San Francisco Labor Council*; Cornel West; Saul Williams, poet and spoken word artist; S. Brian Willson, Veterans for Peace; James Wright, SEIU 1877 delegate to the San Francisco Labor Council*; David Zeiger, Displaced Films (Sir, No Sir!); Howard Zinn *Organization listed for identification purposes only

www.worldcantwait.org

Next organizing meeting:
Sunday October 23, 6:30 pm
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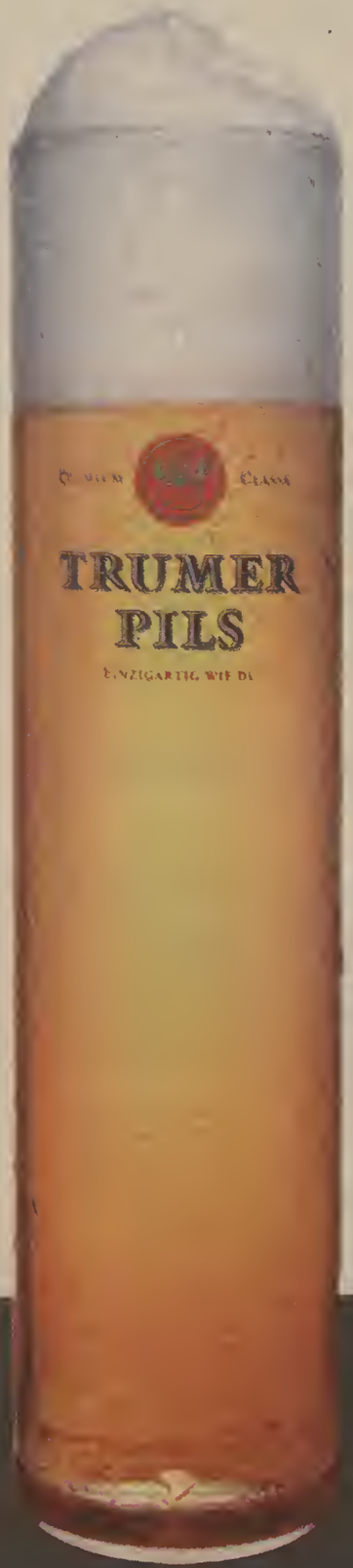

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in this issue

Back in the bad old days, when Dianne Feinstein was mayor and high-rise office buildings were sprouting all over town like mutant Lincoln Logs, the mantra over at City Hall was "jobs." Sure, office buildings blocked out the sky and created cold, sterile canyons and caused massive environmental impacts (more traffic, more energy use, skyrocketing housing costs, etc.). But we had to accept all of that because development created jobs.

Well, as it turns out, that was completely untrue. Back in 1985 the *Bay Guardian* exposed that lie for what it was — and by now, I think, the case is long since closed. Small local businesses create the jobs; headquarters offices aren't doing much for the economy at all.

Now the word we keep hearing everywhere is "housing." More housing. Everywhere. Build it; we need it. Housing is always good.

But stop and think about it for a minute: Is there really a shortage of million-dollar condos in this city? Are people with incomes in the upper 5 percent of all San Francisco residents really desperate for places to live? Is housing — all housing, any housing — necessarily a good thing?

Or is it the case, as Tony Kelly of the Potrero Hill Boosters points out, that San Francisco doesn't have a housing crisis — we have an affordable-housing crisis?

Once again, I'm afraid, what's happening in San Francisco — where as many as 40,000 new housing units, almost all of them "market rate," could be built in the eastern neighborhoods in the next 20 years — is a lack of city planning.

Sure, the developers want more housing; just like office buildings once were, housing construction in SF today is a ticket to big money. But as we point out in this issue, the damage to the city could be massive and lasting. Build all the pricey condos some city officials (and a lot of developers) want, and you lose light industrial jobs — as many as 17,500 jobs, a new Planning Department study shows. You also drive out locally owned businesses. (You see any mom-and-pop stores around Fourth and King Streets? 'Cause I couldn't find them.) And in the end, you drive out longtime residents.

That's what this special 39th anniversary issue is about. It's almost blasphemy in some circles to say it, but I'm not sure we need any more high-end housing. At the very least, we need to ask that question.

Tim Redmond
tredmond@sfbg.com

The San Francisco Bay Guardian
Oct. 19–25, 2005

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Since 1966. An independent, locally owned and edited newsweekly.

cover story

A streetcar named displacement 15

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- How 40,000 market-rate housing units will threaten the last blue-collar jobs and working-class neighborhoods in San Francisco. *By Tim Redmond and Matthew Hirsch* (p.16)
- Light industrial businesses in Dogpatch could feel the pressure of a push for more housing. *By Steven T. Jones* (p.20)
- In a Hunters Point housing project, pipes leak, mold sprouts, and raw sewage pours into an open lagoon. *By A.C. Thompson* (p.22)
- A map of the nearly 11,000 housing units that have been built in the past three years or are in the pipeline (p.25)
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- Longtime Bayview homeowners are cashing out and leaving town. *By Camille T. Taiara* (p.27)
- Will the new Third Street light rail actually improve commute times? *By A.C. Thompson, Greg Miller, and Moriah Kinberg* (p.28)
- A picture book depicts Potrero Hill's lost (and surviving) history. *By Christina Dillmann* (p.31)

The cover: Illustration by Spain Rodriguez.

At sfbg.com

From dusk till dawn

Our sleepless reporter checks out the art and the drunks at this weekend's de Young reopening

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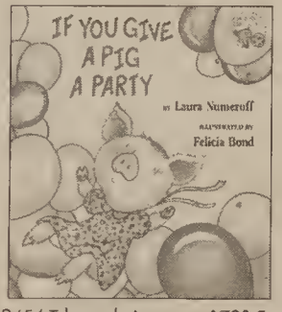
Attention, all little piggies!
(All little kids, too!)



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letters to the editor

The SF PATRIOT Act

San Francisco doesn't come close to Washington, DC, or Chicago in gun deaths precisely because we don't have a counterproductive, reactionary, and overly expensive gun ban in place, as those other cities do [Proposition H, "Endorsements," 10/12/05]. It's as if you've been listening to arguments from 20 years ago and stopped your ears to the progressive reasons against the ban. There are also serious police state concerns with such legislation: threats to the Fourth Amendment, as well as the Second Amendment, and the beefing up of law enforcement and surveillance. Hell, we might as well call Prop. H the SF PATRIOT Act.

Colin Hussey
San Francisco

Prop. 77 is democratic

Your rejection of Proposition 77 as "undemocratic" is shamefully dishonest. Gerrymandering, the art of drawing contorted and gnarled voting districts, virtually guarantees incumbents electoral victory — despite incompetence or worse. Gerrymandering is the reason that only about 7 percent of seats in the US Congress have a remote chance of changing hands and becoming Democratic in 2006, even if the majority of Americans across the country demand change and vote to prove it. Similarly, only about 8 percent of the seats are competitive in California.

Prop. 77 will ensure that your vote and mine can actually make a difference. Your scare-mongering that an independent panel of judges might result in a red California is simply false. Just to get district drawing out of the hands of the partisan politicians who have a direct conflict of interest between their job security and the principles of democracy will result in fairer districts, even if partisan judges are appointed.

Nicholas Kallen
San Francisco

Why we need firehouses

We need firehouses in San Francisco simply because of: (1) wood-frame houses, (2) houses adjoining each other on both sides, (3) said houses on narrow streets [Opinion, 10/5/05].

Gordon D. Robertson
San Francisco

UCSF monkeys just get by

Given that the violations at the University of California at San Francisco were very serious and reflect a chronic disregard for the Animal Welfare Act, I was dismayed that UCSF's rebuttal ["UCSF Loves Animals," Letters, 10/12/05] essentially amounted to copyediting. A university official claimed some details needed to be corrected — for example, a certain monkey cage was, in fact, the minimum legal size and allowed "normal postural adjustment." In light of the laundry list of violations and penalties levied against UCSF, this assertion is almost laughable.

I don't want to mince words. A monkey can indeed make more postural adjustments in a cage than he or she can when bolted into a restraining chair, but the minimum cage size allowed by law is hardly a luxury suite. Research done at Harvard Medical School and the University of Washington indicates that roughly 90 percent of monkeys in laboratories show some form of abnormal or stereotypical behavior even though confined in legal cages. Tragically, 15 percent or more actually injure themselves — biting their own bodies or banging their heads against the cage wall. I doubt many readers would be surprised to learn that risk factors for these psychological conditions include the amount of time that a monkey is housed alone and the frequency and intensity of experimental procedures.

Regulations for animal care and housing provide *minimum* standards. In practice, those standards are often treated like ideal performance targets. Should we pat ourselves on the back for doing the minimum? No. It is irresponsible to approach any aspect of animal care and housing with a just-enough-to-get-by mind-set.

Dr. Debra Durham, primate specialist
People for the Ethical Treatment of Animals
Norfolk, Va.

Prop. 75 and social justice

Proposition 75 isn't just an assault on California's teachers, nurses, and firefighters and their families.

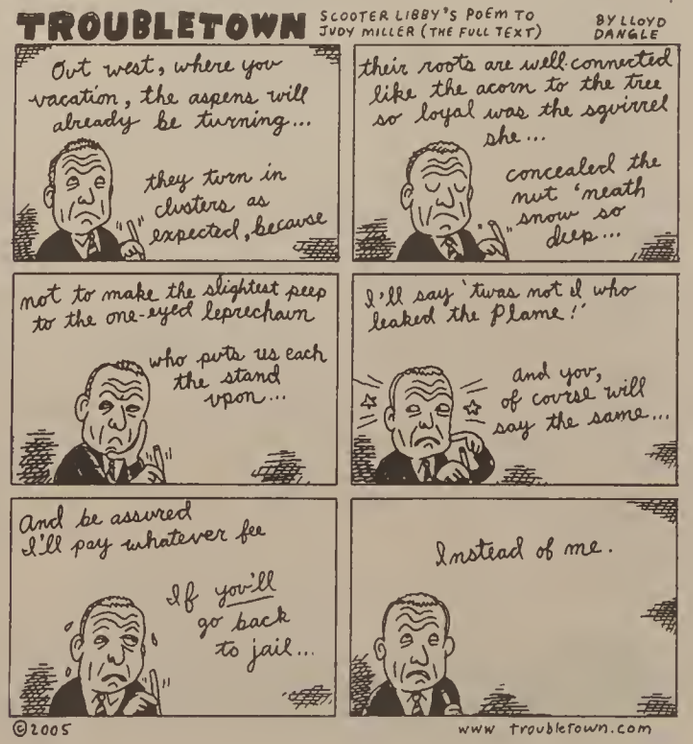
It's also a profoundly immoral stealth attack on minimum wages for the lowest-paid workers, workplace-safety enforcement, health care for the poor, affordable housing — all the social justice goals Californians hold dear.

Any union member today can order their union not to spend their dues on political campaigns. But the people who provide the big corporations' funds, the shareholders and customers, have no such control over how the corporate executives spend their money.

Organized labor always has much less money to contribute to candidates and initiative campaigns than corporations do. In 2004, business interests contributed two and a half times as much as unions.

Prop. 75 would make this imbalance much worse. It unfairly singles out public employee unions for restrictions while imposing no restrictions at all on the big corporations — which are spending millions of dollars to try to pass it.

Rick Schlosser, executive director
California Council of Churches and Church IMPACT
Sacramento



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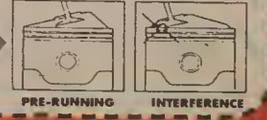

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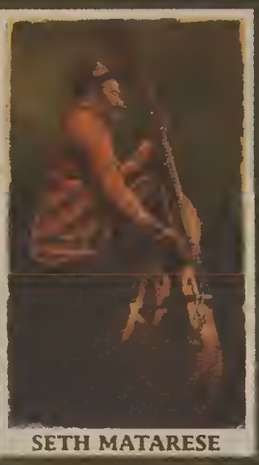

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Busted for baking

Harris cracks down on pot-cookie sales

By Ann Harrison

When Chris Moseman staked out a spot next to a busy whipping post at the Folsom Street Fair last month, he never imagined he was about to spend more than two weeks in jail for selling marijuana cookies.

Moseman said he was shocked when San Francisco police sergeant James Bosch ordered the crowd to stand back and seized six marijuana cookies out of Moseman's hand and 120 more out of his backpack. Both Moseman and a fellow vendor were slapped with three felony drug sales and conspiracy charges.

"We didn't think we were breaking the law," said Moseman, adding that he was selling only to those who produced medical cannabis patient or caregiver cards. "It came out of nowhere."

When Moseman's public defender tried to get his bail reduced from $30,000, Magistrate Donna Little threatened to increase it to $1,000 per cookie. Little set an $80,000 bail for Moseman's codefendant, a woman who asked to be identified only as Cookie Carol.

While sales of marijuana cookies and brownies have become a common sight at public events in the city this year, San Francisco police, prosecutors, and magistrates are turning up the heat on vendors of loaded baked goods.

A total of four people were arrested at the Folsom Street Fair for selling marijuana edibles, and two people were arrested for setting up a cannabis baked goods booth at this year's Pride March.

District Attorney Kamala Harris told us that police at the Folsom Street Fair were responding to a complaint that a person had become sick there after eating a marijuana brownie.

"Sick people have access to regulated marijuana because they are sick, and we don't want them sicker because of bunk stuff on the streets," said Harris. She said she remains consistent in her support for medical marijuana.

But Moseman and Cookie Carol insist their products made nobody ill. Tracey Howell, who was arrested and charged with selling pot brownies at the fair, called the busts "political hysteria."

"It is a shame that there is no quality control, but that's the way it is when it's underground," Howell told us. "No one has ever gotten sick from my brownies."

Public Defender Christopher Hite, who is representing a defendant arrested at the Gay Pride March, says most people charged with felony marijuana possession with intent to sell get their charges reduced, as prosecutors know most San Francisco juries won't convict them.

"I think they are probably filing felony charges because of pressure from the Police Department," Hite said. "Many of these cases don't go to trial, and if they did, they would lose."

Howell and Cookie Carol, who are both medical marijuana caregivers, pled guilty last week to reduced misdemeanor charges of vending without a license. Moseman, who is not a patient or a caregiver and has a prior conviction for marijuana possession, pled guilty to a misdemeanor possession charge with no jail time.

Cookie Carol says she's still angry she had to pay $8,000 to a bail bondsperson. "It was cruel and unusual punishment for the circumstances," she said. "Kamala Harris is a sham, because on her platform she said that she supports medical marijuana and would keep the issue of marijuana low on her priority list."

"It just seems to me total overkill and a waste of resources," added attorney and former prosecutor Jim Hammer, who represented Moseman. "With all the serious crimes going unprosecuted, jails overcrowded and budgets tight, why are they filling up jail cells with nonviolent people selling pot cookies?"

Harris says no one is pressuring her to file felony charges in marijuana cases. But as city supervisors develop medical cannabis guidelines, she says, San Francisco should show other California counties that it can be a model for responsible self-regulation and draw the line at marijuana vending at public events.

"I think we have to be clear as a community, are we saying that we want to decriminalize drugs?" Harris asked. "I know a lot of people are, but that may be throwing out the baby with the bath water. First let's show everyone that we know how to responsibly get a medicine to sick people. If this is seen as just a way to legalize narcotics, they will shut the door on medical marijuana." ❖

Warfield owner sues Clear Channel firm

Lawsuit says naming-rights deal with SF Weekly *tarnishes the Warfield brand*

By Matthew Hirsch

Claiming the *SF Weekly* name has devalued its historic concert venue, the owner of the Warfield Theater filed a lawsuit Oct. 13 to have the name removed.

The suit stems from a deal struck in June that gave *SF Weekly*, owned by the Phoenix-based New Times chain, naming rights to the Warfield and made *SF Weekly* the exclusive advertiser for Bill Graham Presents, a promotion company owned by San Antonio–based Clear Channel that rents and operates the Warfield. The agreement cut the locally owned *Bay Guardian* out of a big chunk of the lucrative concert advertising market.

According to the lawsuit, BGP had no right to rename the theater and failed to get permission from Warfield Theater LLC, which owns the trademarked name and the building. In fact, Warfield owner David Addington told us he only learned of the deal when a reporter called for comment.

The Warfield Theater, represented by the law firm Gonzalez and Leigh, is seeking to get back profits earned under the SF Weekly Warfield name, plus punitive damages and an injunction barring use of the term "SF Weekly Warfield" to describe the Warfield Theater.

The 12-page legal complaint airs out a whole stinking pile of dirty laundry. It says a BGP staffer threatened to "fuck up" the Warfield if BGP's lease is not extended past 2008. It also says BGP has tried to wipe out the Warfield name altogether, referring to the concert venue on ticket stubs and on its Web site as the "SF Weekly Theater."

"BGP has acted with malice and intentionally seeks to damage the Warfield Theater name and [the owner's] relationships with its future tenants," the lawsuit alleges.

BGP and its sister firm AKG Inc., also named in the suit, are poised to lose control of the Warfield in 2008 when AEG Live, the nation's second-largest concert promoter, takes over the lease. BGP has run the Warfield continuously since 1978.

The lease agreement with AEG Live (which is owned by Philip Anschutz, who last year bought the San Francisco *Examiner*) was already in place when Addington bought the Warfield Theater in April, he told us. But when Addington related this fact to BGP executives during a lunchtime meeting in May, he says, they gave him a blunt ultimatum. That's when, according to the lawsuit, BGP president Lee Smith allegedly told Addington, "[i]f we don't get the follow-up lease, we'll fuck that place up."

Smith did not return our calls for this story.

"It looks like they're keen on naming rights only when they're about to lose the space," Addington told the *Bay Guardian*, noting that BGP hasn't been renaming other concert venues it operates.

Addington told us that the plan to put *SF Weekly*'s name on the theater came only after he refused to extend the lease. On July 27, BGP announced the agreement, good for three years, and soon after it hung two large signs on the Warfield marquee — again without consent from the Warfield Theater. One is an ad for Budweiser. The other bears the *SF Weekly* logo.

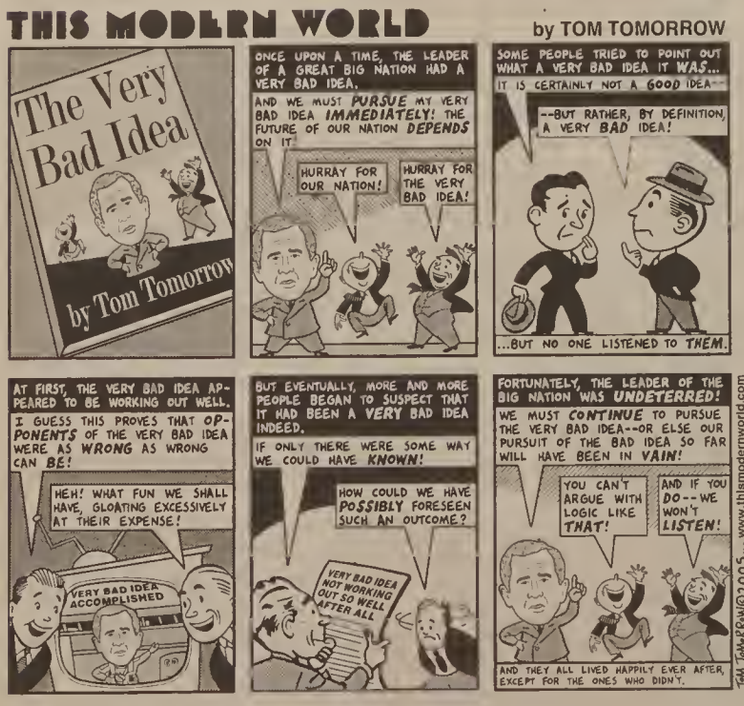
Then, on Aug. 22, an attorney for AKG Inc., the BGP affiliate, sent Addington a letter saying the company would change the theater's name once more, this time calling it the "SF Weekly Theater." This may have been done to stop infringing on the Warfield's trademark name, but attorneys for the Warfield say it fails to remedy what's already happened.

"We believe it's [still] a violation of the Warfield Theater's right to name its own theater," Rita Hao, a partner at Gonzalez and Leigh, told us.

The deal with New Times was reportedly a lucrative one for BGP, believed to be in the high six figures (see "*SF Weekly* Cuts Deal with Clear Channel," 6/29/05). But given that local music fans generally respond negatively to explicit corporate branding, Hao said she questions what's in it for the Warfield.

Hao said, "If this is such a great deal, why aren't they renaming the Fillmore or other venues they operate?" ❖

PS *The* Bay Guardian *is suing New Times for predatory pricing, charging that* SF Weekly *and* East Bay Express *are selling ads below cost in an effort to drive the* Bay Guardian *out of business.*



alerts by deborah giattina

Alternatives to capitalism
Wednesday, Oct. 19, consider the benefits of socialism — even communism — over capitalism during a talk given by Maoist political economist Raymond Lotta at an event sponsored by the UC Berkeley African American Studies Department. *4 p.m., UC Berkeley, Barrows Hall, Lipman Room, eighth floor. (510) 848-1196, www.thisiscommunism.org.*

Empowering landless people
Wednesday, Oct. 19, hear Mangaliso Kubheka, the leader of the Landless People's Movement of South Africa, speak about agriculture that meets human needs. *7 p.m., New College of California School of Law, 50 Fell, SF. Free. (510) 654-4400, ext. 227.*

Changing California panel
Wednesday, Oct. 19, contribute your thoughts on the future of California at a round table panel discussion led by newspaper editors and political commentators. *Noon–2 p.m., Commonwealth Club of California, 595 Market, second floor, SF. Free. (415) 597-6700.*

Labor victory party
Thursday, Oct. 20, celebrate the boycott of Taco Bell, which led to the franchise's decision to work to eliminate sweatshop conditions from its suppliers' businesses. *7 p.m., First Congregational Church of Oakland, 1501 Harrison, Oakl. www.ciw-online.org. To RSVP and for more information on the event, e-mail info@oaklandinstitute.org.*

Middle school creativity
Thursday, Oct. 20, volunteer with Streetside Stories and help public middle school students develop their smarts using storytelling, drama, and creative writing. Teach kids how to create short movies and autobiographical stories at this orientation. *6–7:30 p.m., Streetside Stories Office, 1360 Mission, Ste. 200, www.streetside.org/volunteer.html. RSVP to britt@streetside.org.*

Palestinian prison documentary
Thursday, Oct. 20, view the documentary *Stolen Youth* and discuss the predicament of child prisoners and the Palestinian solidarity movement with journalist Adam Hanieh. *7 p.m., Women's Building, 3543 18th St., SF. $5–$15, no one turned away for lack of funds. (415) 861-7444, www.adcsf.org.*

Young nonprofiteers party
Thursday, Oct. 20, help the Young Nonprofit Professionals Network celebrate eight years of building resources and helping the next generation of nonprofit leaders network at a party and membership drive honoring members Aspen Baker, Demet Yezgi, and Tarita T. Whittingham. *6–9 p.m., Azul, 1 Tillman Place, SF $12, $5 members. (415) 733-8555, www.ynpn.org.*

Child advocacy festival
Saturday, Oct. 22, support San Francisco's youth at the Coleman Advocates' Family Festival. Get information on city services and enjoy live entertainment, games, and art projects. *11 a.m.–3 p.m., Yerba Buena Gardens, Mission and Fourth Sts., SF. Free. www.colemanadvocates.org.*

Project Censored party
Saturday, Oct. 22, celebrate the book release of *Project Censored 2006*, bringing to light undercovered news stories and the reporters who unearthed them. The evening includes a reception and book signing. *7 p.m., the Cooperate at Sonoma State University, 1801 East Cotati, Rohnert Park. $10. (707) 664-3166.*

Counter-recruitment conference
Saturday, Oct. 22 and Sunday, Oct. 23, gather with students, educators, and activists to strategize about alternatives to the military for young people living in times of war. Speakers include Iraq War veteran Aidan Delgado and former Green Party candidate Peter Camejo. *Sat/22, 9:30 a.m.–7:30 p.m.; Sun/23, 9 a.m.–3 p.m., UC Berkeley Campus, Valley Life Sciences building. Free for youth under 25. Donation of $10–$25 requested for others. (510) 268-9006, www.objector.org/nioos-bay.html.*

Anti–death penalty fundraiser
Sunday, Oct. 23, admire the works of Malaquias Montoya while raising money for Death Penalty Focus, an anti–capital punishment organization, at this wine tasting and art exhibition. *2–6 p.m., Mission District private home, SF. $75. For tickets and location information call (415) 243-0143.*

Eye on the media
Tuesdays, Oct. 25 to Nov. 8, learn how to become a media monitor at a three-part class taught by Media Alliance and GradetheNews.org members and focused on the upcoming special elections. *7–9 p.m., Action Coalition for Media Education, 1550 Market, SF. $45, $25 members. To register, go to store.yahoo.com/media-alliance/memoander.html.*

Mayor Batarseh visit
Tuesday, Oct. 25, meet the mayor of Bethlehem, Dr. Victor Batarseh, while he is in town to meet Mayor Gavin Newsom at a City Hall reception. The Palestinian official later holds a Q&A discussion at St. Mary's Cathedral. *Reception 3:30 p.m., City Hall, 1 Dr. Carlton B. Goodlett Pl., SF; Q&A 7:30 p.m., St. Mary's Cathedral, 1111 Gough, SF. (415) 664-2200.*

SFWAR fundraiser
Thursday, Oct. 27, eat out on the ninth annual Dine for a Change day, when over 20 restaurants donate part of their register receipts to San Francisco Women Against Rape. *Participating restaurants listed at www.sfwar.org. (415) 861-2024.* ❖

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

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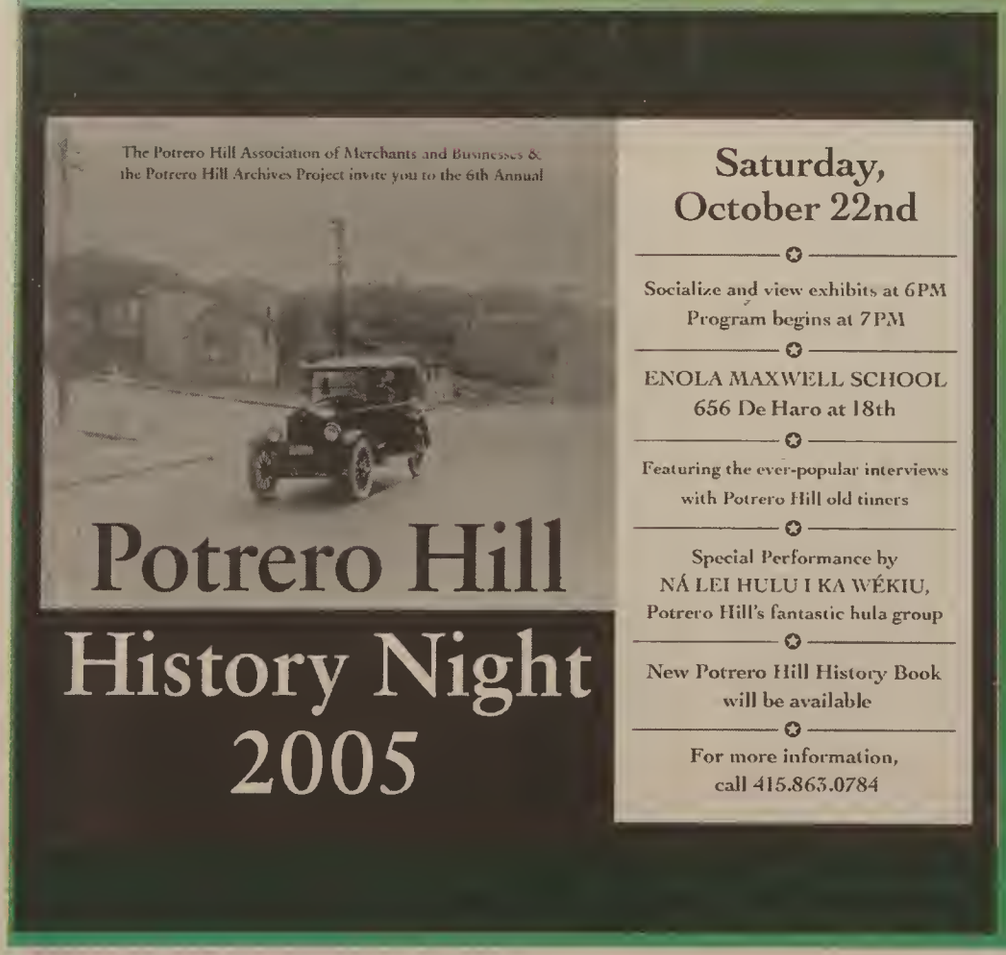

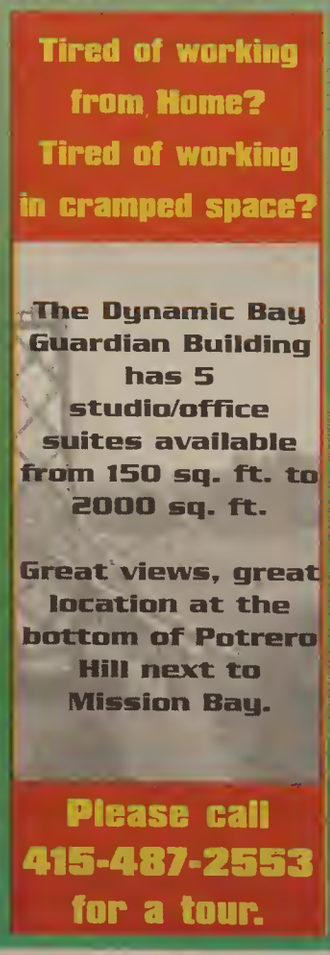

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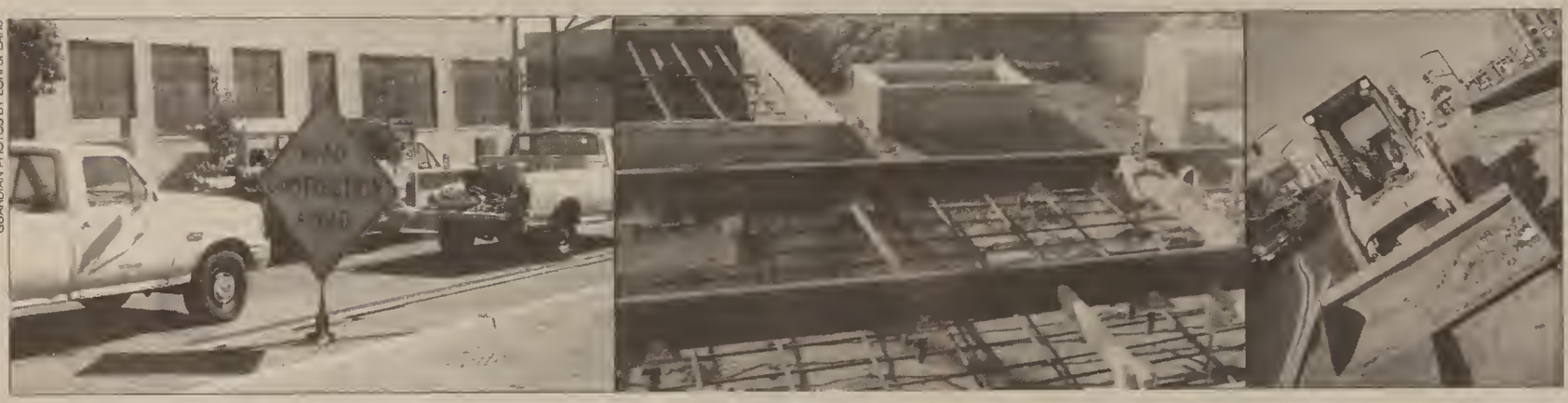
Attack of the million-dollar condos

By Tim Redmond

GUARDIAN PHOTOS BY LORI SPEARS



Paving the way: Developers see the Third Street rail line (under construction, above) as opening up new areas for high-end housing.

Mission Street belongs in San Francisco. So do Clement Street, and Cortland Avenue, and Fillmore Street, and Valencia Street, and Ocean Avenue, and Haight Street, and West Portal Avenue, and Third Street. And the corner of 18th and Castro, and Ninth and Irving, and 18th and Connecticut, and Broadway and Columbus, and a hundred other places where you walk around and say: This is an amazing city.

Fourth and King Street isn't one of those places. Aside from the ballpark, which is, after all, a ballpark, which makes it kind of inherently cool, you could pick up the tall, secure, architecturally dull residential buildings, the gourmet Safeway, the Starbucks, the Quiznos, the Borders Books, the upscale, hip, white, young professionals and plop them in the middle of ... Fort Lauderdale. Or Houston. Or maybe Pleasanton. They could go anywhere.

And some people think that's the future of San Francisco.

• • •

The very first issue of the *Bay Guardian* ever, the one Bruce B. Brugmann and Jean Dibble took around to try to line up investors, back in 1966, had a cartoon on the editorial page by Ted Rasmussen showing two men, one older, one younger, staring out from the Top of the Mark (AD 2000) at a jumble of high-rise buildings, freeways, and cars. "Time was you could see the Bay from here, Ralph," the old guy says. His young pal responds, "How quaint."

The point was that the *Bay Guardian* was, and would always be, a newspaper by and for the neighborhoods, against greedy developers and their City Hall allies, and for the preservation of one of the world's great cities.

When the urban environmental movement exploded into life in San Francisco, in the late 1960s, the small "fortnightly" paper was right in the middle of it. In 1971, with the help of an intern crew, the *Bay Guardian* produced the first-ever study of the costs and benefits of high-rise office development in San Francisco, concluding that those big glass-and-steel towers actually cost more in city services than they paid in taxes. That helped boost the first anti-high-rise ballot initiative, led by dressmaker Alvin Duskin, although downtown money still carried the day.

But the activists didn't give up, and neither did the *Bay Guardian*, which kept fighting. Against the destruction of the International Hotel (the center of a low-income Filipino community). Against the demolition of the City of Paris Building, an architectural landmark that was in the way of a new Neiman Marcus. Against the eviction of the Goodman Building tenants (who represented the city's working artists). Against the efforts of Mayors Alioto and Feinstein to turn downtown San Francisco into another Manhattan.

And, of course, downtown and City Hall kept arguing that development was necessary to create jobs. In 1985 we demolished that last argument with a major study by Massachusetts Institute of Technology economist David Birch that showed how small, locally owned, independent businesses were creating all the net new jobs in the city. A year later the voters approved a sweeping slow-growth measure known as Proposition M.

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Although city planners sometimes seem oblivious, markets and economies change. These days nobody wants to build commercial office space. The strategy of making San Francisco a headquarters for finance and Pacific Rim trade has failed. The jobs that were supposed to come with all that construction have, to a significant extent, moved out of town. The dot-com boom, which was the Next Big Thing, is long over, and the multimillion-dollar hip office spaces built for Internet entrepreneurs are going begging.

Now the developers all want to build high-end housing. And the city is prepared to accommodate them.

Nobody at City Hall in the 1970s and 1980s ever asked whether San Franciscans — the people who actually live here — really wanted their city to be another Manhattan. Nobody seriously thought about whether the consequences of the widespread displacement that accompanied the dot-com boom was worth what turned out to be a very short-term gain. And now, with everyone in town talking about a housing crisis, very few people are asking the real question:

Who are we building all these million-dollar condos for — and is that the kind of city San Francisco wants to be?

Think about it: The lowest-priced "market-rate" housing units being built in the city today — these are one-bedroom units — go for roughly $500,000. As we point out on page 16, that requires an annual household income of about $175,000. Only a small percentage of San Franciscans can come close to affording that.

And as these condos go marching down Third Street, they will drive out neighborhood businesses, especially light industrial businesses, and they'll drive up real estate values in existing neighborhoods. That's fine, actually good, for a lot of people who own homes that they bought many years ago and want to cash in on and retire. We're seeing that happen all over the Bayview, where older, middle-class African Americans who bought houses and commercial property many years ago are finding themselves wealthy beyond their dreams. Naturally, many of them are getting out of town.

But the next generation of teachers, nurses, Muni drivers, carpenters, and cops will never be able to buy the houses that are now on the market, and eventually the remaining middle-class neighborhoods will be fully gentrified.

And the people who don't own property, the ones who can't just cash in and go — the tenants and particularly the people who live in the apocalyptically squalid public housing in Hunters Point, where raw sewage flows down the hillside in streams — will be even further marginalized as the city becomes ever more the home of the very rich and the very poor.

• • •

And yet at the highest levels of the San Francisco Planning Department, all that anyone's talking about is more condos. "It's all about the money," one planning insider told me. "They just want those development fees. There's no planning vision at all."

I can look out my window, on the second floor of the Bay Guardian Building, on 17th Street at Mississippi, and see the future of the central waterfront unfolding, day after day. The big concrete monster called Mission Bay keeps growing (I used to be able to see the scoreboard at SBC Park from our roof; now it's a wall of buildings). There's a warehouse next door to us that handles chemicals for the printing industry; one of developer Joe O'Donoghue's guys has bought the building and plans to put up 12 new housing units. And as you ride the Third Street bus south, past the palm trees and fancy ironwork of the new light-rail line, you can almost feel a wave of bulldozers pushing the development along.

There are, of course, other options.

San Francisco ought to be building a sustainable economy. That involves creating and preserving jobs for people who live and work here and building housing to meet the needs of the community, not the desires of developers. It means preserving — with very strict laws — the light industrial jobs and locally owned small businesses in the eastern neighborhoods. There are plenty of places to start.

A North Beach–style moratorium on formula retail — that is, chain stores — in Potrero Hill, the central waterfront, and the Bayview would slow the displacement of local businesses. New zoning controls could keep the condo crush from pushing out industry. (Sup. Sophie Maxwell's interim controls for Showplace Square and Potrero Hill expire in December; she should push for permanent controls that don't exempt any of the proposed new projects for that area.)

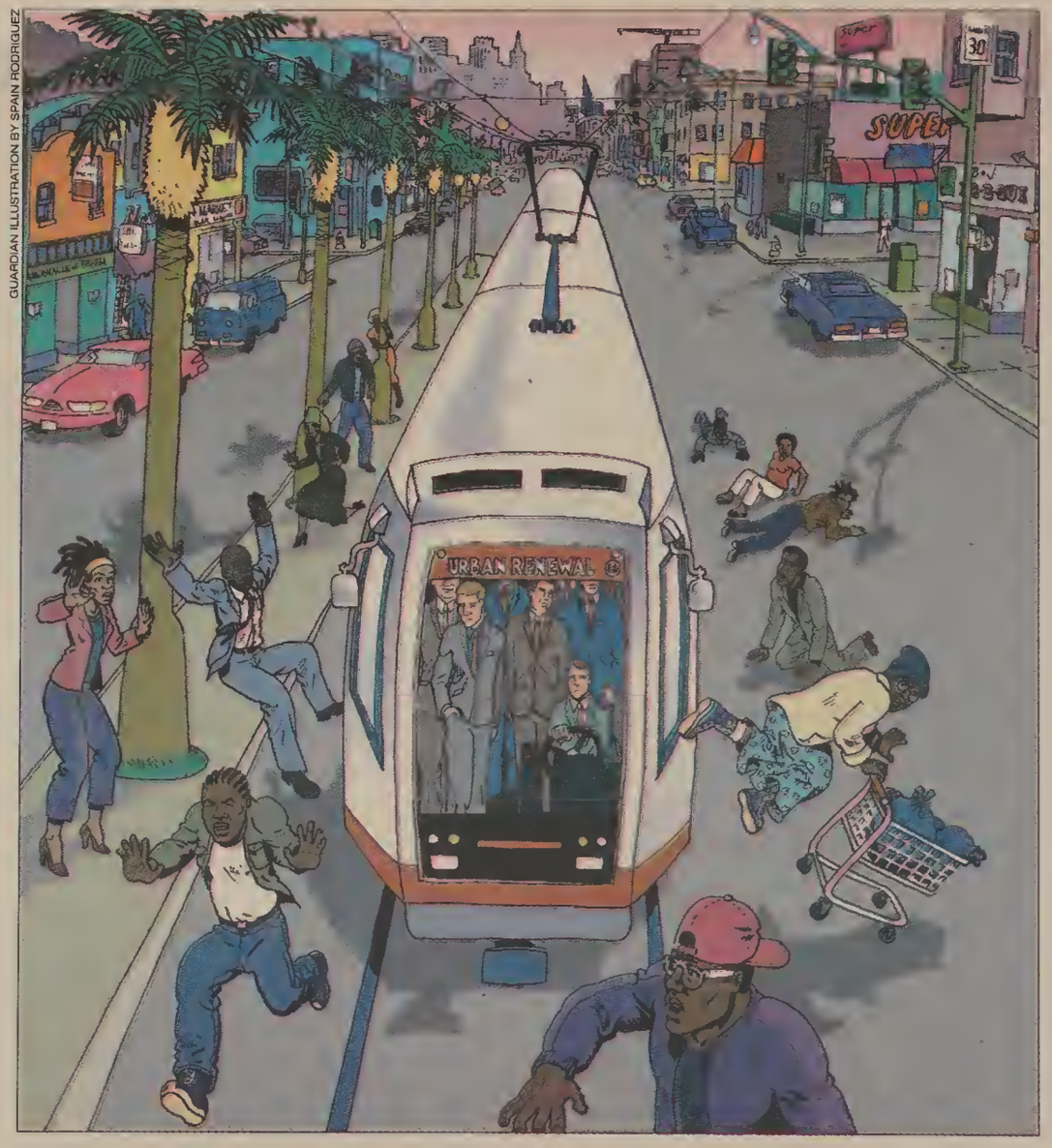
But there's a more dramatic step that ought at least to be considered: Why not enact a five-year ban on all new market-rate housing in San Francisco? Just stop the development, right now, until this city can sort out its priorities, plan for a sustainable future, and figure out what kind of a community the residents want to build.

If the developers squawk, fine: When they come to the table with plans to build, say, 10,000 units of permanently affordable family and workforce housing — homes that a majority of the city, including currently homeless people, could afford to rent or buy — then we'll start talking about lifting the market-rate ban. (It's entirely possible to build middle-class housing and make a profit — you just can't make an obscene profit.)

There are all sorts of serious problems in this city, and frankly, another 40,000 million-dollar condos aren't going to solve any of them.

This is the next battle for San Francisco. And there's no time to lose. ❖

E-mail Tim Redmond at tredmond@sfbg.com.



GUARDIAN ILLUSTRATION BY SPAIN RODRIGUEZ

The fate of the eastern neighborhoods

How 40,000 market-rate housing units will threaten the last blue-collar jobs and working-class neighborhoods in San Francisco. *By Tim Redmond and Matthew Hirsch*

It's a warm Sunday afternoon in the South of Market high-rise conclave real estate brokers call San Francisco's newest neighborhood, and at the Beacon condominium complex, Alexis Emmel is lounging by the fourth-floor outdoor pool. There's a modest health club a few feet away. Across the street, a sister building has a self-contained dog park in the sky, a patch of green on a concrete platform 50 feet above King Street where pint-size furry pets roam around, sniff, and do their business. On the ground floor, there's a gourmet Safeway, and there's a Starbucks and Quiznos just down the street.

Emmel is young and single, and she works in the human resources department at Google's campus in Mountain View. She moved here a little less than a year ago from Walnut Creek, buying a two-bedroom condo where she lives by herself. She loves the downtown life. "Everything's new, and it's not too crowded," she tells the *Bay Guardian*. "It's so convenient." For a Silicon Valley worker bored by the thought of peninsula living, the location is perfect: It's just minutes from the Fourth Street Caltrain station and I-280. Not that Emmel has to drive or take the train: Google runs between 8 and 10 passenger shuttles a day, ferrying more than 400 people to work and back.

The Beacon looks and feels like a college dorm on steroids: The halls are tastefully antiseptic, the residents young, well-off, and overwhelmingly white. "They're professionals in their later 20s to mid-30s and some empty nesters with a lot of equity in their homes," explains Blair Shephard, a live-in salesperson for the complex. Apartments run from about half a million dollars to $1.34 million. "There are also a lot of real estate speculators buying places," he says. "They think that property values here are going to soar."

This is what developers and some city officials see as San Francisco's future: high-rise, high-end condominiums, islands of serenity near transit corridors with ground-floor shopping and cafés. In this vision, some 40,000 new units, perhaps even more, will be built over the next 20 years, enough housing for 100,000 new residents.

The influx will transform the eastern neighborhoods of San Francisco. Not all of the new projects will be the soaring downtown tower models; many will come in smaller bundles. But all but a fraction of those new units will be at what the city calls "market rate," meaning the very cheapest of them — tiny one bedrooms — will go for half a million dollars.

It is, housing activist Calvin Welch says, a "socially psychotic plan.... We're becoming a gilded bedroom community for San Mateo and Santa Clara Counties."

Adds Sup. Sophie Maxwell, who represents southeast San Francisco: "We're building for people who aren't even here."

And if the new streetscapes are anything like the ones constructed so far, they will feature chain stores that could fit in well in any of a thousand communities across the country and an overall look and feel that will have little or nothing to do with the rest of San Francisco.

The process is already well under way. At least 2,400 new units have been built in the past two years, mainly in the South of Market area. There are 8,500 more already approved or in the pipeline for Mission Bay, the central waterfront area, Showplace Square, and the foot of Potrero Hill.

And as the new Third Street light-rail line nears completion, the condo developers will begin their inexorable march into the city's last middle-class black community.

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Just a short three miles from the Beacon's outdoor pool, near the corner of Third and Palou, Eric Poole is hanging with his pals in front of a Chinese takeout place that has a thick, bank-style Plexiglas barrier to protect the cashier.

Poole was born and raised in the Bayview. His father was a contractor who bought a house with his GI benefits after the war. "It was middle-class homeowners, that was the neighborhood," he tells us. The 55-year-old unemployed shipyard worker still lives in the family home, but he won't be there much longer: His 82-year-old mother just put the place on the market.

"A whole lot of black homeowners are selling out," he says. "I know 18 or 19 on my block alone. My mother's going to get $500,000 for her place and move to Sacramento."

Poole looks out at the spiffy streetlights, the palm trees, and the stonework that mark the arrival of the rail line. He wanders over to push a brand-new crosswalk button. "They never had this stuff before," he says. "Something gets broken here now, they fix it the next day. It's a big old change coming."

Poole seems to know everyone on Third Street, where every business is locally owned. He's got a high five for the kids, a comment for everyone who passes by, and the attitude of someone who's always got an angle, always got something going on. And he's not happy about the future of his neighborhood.

"I see capital gain, multimillion-dollar development for a certain class of people," he explains. "Soon they'll start cracking down on people on the street: no loitering," he continues. "They don't want youngsters walking around. Slowly but surely, they'll clean it up. The corner liquor store is where we get our coffee now; soon they'll be going to Starbucks.

"The black people will be relocated. I don't know where."

Not everyone is depressed by the changes that are already starting to show up along Third Street. Alex Bell, 55, runs Bell's Dry Cleaning, just as his father ran it before. The cramped shop has been on Third Street for half a century, but its days are numbered. "I'm tired," Bell tells us. "And I don't want my kids working here." His family owns the building, and the one next to it, and they get offers from real estate agents and developers almost every day. Sooner or later, he'll take one of them, cash out, and retire someplace nice.

It's a neighborhood with serious problems — violent crime and poverty are a part of daily life. And everyone agrees that the area needs an influx of money and economic development.

But this city has never been able to do large-scale development, certainly not this kind of housing development, without massive displacement and gentrification. And nearly every merchant we talked to in the heart of the Bayview seems to know that it's only matter of time before the local black-owned businesses that hire local black kids and serve local black families are gone.

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Three years ago the San Francisco Planning Department launched what is now by far the largest ongoing planning and zoning process in the city, and one of the largest in the city's history. The eastern neighborhoods plan will ultimately affect nearly every square foot of land from Rincon Hill, at the foot of the Bay Bridge, to the Hunters Point Naval Shipyard, at the far southeast corner of the city.

It's a huge chunk of real estate, some 3,875 acres. It includes some of SoMa, Showplace Square, Mission Bay, Potrero Hill, Dogpatch, the Bayview, and Hunters Point. It has the greatest diversity of land uses anywhere in town: office buildings, multimillion-dollar condos, nightclubs, restaurants, low-income housing, upscale lofts, auto repair shops, a cement factory, a power plant, the city's largest sewage treatment facility, factories, warehouses, and more.

It's home to well-maintained low-income housing projects managed by nonprofit agencies, decrepit and sometimes truly foul public housing projects run by the city, and pleasant mixed-use neighborhoods like Potrero Hill and Dogpatch, where there's still a little bit of almost-affordable family housing and some working-class residents surviving the onslaught of housing prices that have reached truly incomprehensible levels.

Continued on page 18

Faces of southeast San Francisco photo by Lori Spears

Ernestine Howard, 63, hopes the changes in the neighborhood will bolster her business, bringing in new customers to Wendy and Daughters cheesecake shop, at 4942 Third St. She's hoping to add some sidewalk tables. **"People sitting outside with nobody bothering them, that's what I would like,"** says Howard, left, pictured with her daughter Barbara, 41.

Elevated suburbs

Who lives in these self-contained downtown worlds?

Michael Machado is dashing from condo to condo inside the Towers at Embarcadero South, a luxury housing complex near SBC Park. He's leading prospective home buyers on a tour of two-bedroom million-dollar suites. A moving crew has tied up the elevator, so Machado and his group take the stairs.

"We don't have any first-time home buyers down here," Machado says, rattling off a quick description of who's moving in. Most buyers are in their 40s. There's a couple from the East Bay and a "relo" (a real estate term for someone relocating) from London. One is a business owner in Petaluma who needs a crash pad closer to San Francisco International Airport.

"They all told me moving here opened up business opportunities in the peninsula," says Machado, whose business card IDs him as South Beach Agent of the Year.

Machado is promoting the sort of housing — in fact, the sort of neighborhood — that developers would like to build all the way down the Third Street light-rail line, reaching into Showplace Square, Dogpatch, the central waterfront, and Bayview–Hunters Point.

When we ask Machado what the Third Street corridor will look like 10 or 15 years from now, he gestures around South Beach and Mission Bay and says, "It's going to look like this."

What does that development model mean for the city? Who will be living in these new condo projects? What kind of businesses will occupy the commercial storefronts?

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We spent a few days in this downtown neighborhood of the future to look for some answers. On three separate occasions we rang doorbells, hung out in a fourth-floor open-sky dog park, buttonholed residents going in and out of the new buildings, and talked to some two dozen residents of the block of King Street sandwiched between SBC Park and the Fourth Street Caltrain station. Just about everyone was friendly and happy to talk.

It wasn't exactly a scientific survey, but it gave us some valuable insight.

We met a lot of young professionals, many of whom work outside San Francisco but found the suburbs too boring to make their homes there. We met some empty nesters, older people with plenty of income or equity moving from the suburbs back into San Francisco. We heard tales of real estate investors (a.k.a. speculators) who will never live in the condos but want to flip them for cash.

Almost everyone had moved into downtown from somewhere out of San Francisco. Some of them love the area; quite a few don't.

Abhijit Pal, who shares a two-bedroom apartment in the Avalon at Mission Bay, chose the neighborhood out of convenience. He works at eBay and needs easy access to Caltrain or the freeway.

"But I don't think it really has the feeling that San Francisco represents," he says. "It just feels like I'm living in Battery Park City [in Manhattan]."

The Avalon serves its residents wine and cheese every Thursday and Friday night in the lobby, where impressionist art hangs from the walls (you can buy it from the concierge). And when the next Avalon tower opens across Fourth Street — it's now under construction — it will have a three-story climbing wall and a sports court inside, plus about 7,000 square feet of retail space.

Here's who we didn't see in any of the spiffy new towers: families (only one person we talked to had kids, and the kids hated living downtown), teachers, firefighters, service workers, city employees, or anyone who could be remotely defined as the sort of "workforce" the mayor claims to want to build housing for. By and large, skin pigment was white, with a few Asians. We didn't meet a single African American resident.

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There's not much of a neighborhood presence out on the streets of Mission Bay, where the wind blows fiercely off the bay and traffic from 280 touches down right onto King Street.

Giant retail vendors dominate the ground-floor storefronts. You get your hair cut at SuperCuts and coffee at Starbucks. For books and music there's Borders and a gourmet Safeway for groceries.

There's nothing in this new neighborhood that's remotely like Gloria's Florist and Bayview Music and Gear, two unlikely retail outlets operating

Continued on page 19

Eastern neighborhoods

From page 17

It's also the last frontier for blue-collar work in San Francisco. There are, the Planning Department estimates, 53,000 people working in production, distribution, and repair (PDR) facilities in the eastern neighborhoods. And in even the best-case scenario, planning officials admit that close to 5,000 of those jobs will soon be gone.

That's the best case. It's more likely that, as housing developers eye the land in the southeast part of the city, many thousands more businesses that keep the city operating — that provide the supplies, infrastructure, and maintenance work for the San Francisco economy — will be forced out of town.

Here's how the Planning Department describes the situation in a document called the 2003 Eastern Neighborhoods Rezoning Options Workbook:

> "The frightening dimensions of the city's housing challenge require that the land currently zoned for industry be carefully evaluated for its transformation to full-service livable neighborhoods."

In other words, when you translate the bureaucratic language, San Francisco officials have decided that the need for luxury condos for Silicon Valley commuters is so pressing that locally owned businesses and blue-collar workers have to be pushed out of the way.

Another planning document, released Oct. 6, suggests that as many as 17,500 jobs could be lost if current zoning policies stand. "Almost two-thirds of all ... industrial land is being rezoned and converted to areas where housing is encouraged and permitted by right," the Eastern Neighborhoods Proposed Permanent Zoning Controls report states.

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The San Francisco Redevelopment Agency has operated since 1949 under a motto that pretty much sums up how official San Francisco approaches the housing problem. "Omnes Volunt Habitare in Urbe San Francisco," it reads. "Everyone wants to live in the city of San Francisco." Welch puts it more bluntly: "The demand for housing in San Francisco is insatiable."

That means, of course, housing development is a very lucrative business. The dozens of developers who have already put in applications for, or begun construction on, market-rate condos and rental units don't seem to have any fear that they'll lack for customers. The current units are selling just fine, and prices just keep rising.

Over the next 20 years, according to Planning Department documents, San Francisco could make room for developers to build between 66,000 and 78,000 new housing units. The Planning Commission adopted guidelines last year that call for closer to 40,000.

If flooding the housing market would actually bring down costs, that might ultimately make the city more affordable. It would come at a price, of course: Low-scale neighborhoods would become far more dense. Big towers would sprout in areas with open sky. Small, locally owned independent businesses would be replaced by chain stores. San Francisco would begin to look and feel a lot more like a strip mall. Hundreds of millions of dollars would have to be spent on schools, parks, water lines, police and fire coverage, and other basic services for all the new residents.

But there's no evidence at all that more housing ever equals cheaper housing, that there's any trickle-down effect of building market-rate units. The 2,500 new units constructed in the past two years haven't had the slightest impact on housing prices, which have continued to rise sharply every year.

There is, however, clear evidence that what the city needs is housing that its local workforce can actually afford. "There isn't a housing crisis in San Francisco," notes Tony Kelly, president of the Potrero Hill Boosters, a neighborhood organization. "There's an affordable-housing crisis."

The city's own Master Plan states that at least 40 percent of the new housing built in the city must be affordable to very-low- and low-income households, and 32 percent must be available to families of modest means.

That would mean that 72 percent of all new housing ought to be priced below — far below — current market rates. And with the city's current housing policies, there is absolutely no chance of anything even remotely close to that ever happening. In fact, current city law requires that only 12 percent of all new units built be sold at below-market rates.

So what will almost certainly happen (if current plans go forward) is that more million-dollar condos will be built on land that's now used for light industry. The property values in adjacent residential areas will soar, meaning people who own their houses and commercial buildings will be able to sell for a handsome profit — but onetime middle-class housing will be priced out of the reach of the next generation.

And the light industry will go.

"The record is very clear," Welch, who has been following local housing trends for more than 30 years, notes. "High-end housing drives out industrial uses."

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There's not a lot of land left in San Francisco for businesses like wholesale trade, food processing, printing, construction, light manufacturing, and repair shops. Only 800 acres still accommodate the 53,000 jobs in those categories — jobs that are crucial to the functioning of the city economy.

The Association of Bay Area Governments, which provides regular projections of job growth and housing needs for Bay Area cities, projects San Francisco will need to make space for another 18,000 PDR jobs in the next 20 years.

But city planning documents acknowledge there won't be any place for those businesses to go. "Estimates of available space under proposed plans and rezoning efforts indicate that the city could provide enough space for office, institutional, and retail, but not for PDR," the Rezoning Options Workbook notes. "Because of their linkage to other jobs, a decline in the PDR job sector could trigger a job decline in other sectors of the economy.

And the rash of condo-based "new neighborhoods" could trigger a much bigger economic problem than that. Small, locally owned independent businesses have long been the source of most of San Francisco's jobs — particularly jobs for local residents who lack advanced formal education. When they're replaced with the sorts of chain stores that you see in the new downtown areas, wages will drop, money that stayed in the community will be sucked out of town instantly, and the very health of the local economy will be at risk.

"Everyone working here is from this neighborhood," Garland Steuben, who own Rudy's Barbecue Pit on Third Street, told us. "That's not who Starbucks is going to hire."

GUARDIAN PHOTO BY LORI SPEARS

The real crisis: Potrero Hill activist Tony Kelly says the city needs affordable housing, not high-end condos.

Welch makes the broader argument: "We're not producing jobs for our residents, and our residents aren't working here."

That's not a healthy mix.

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Take a walk through the area that the Planning Department calls the "central waterfront," and neighbors call the foot of Potrero Hill, Third Street, and Dogpatch, and you can see why the developers are drooling. There's actually open space, undeveloped land. And there are a lot of low-rise warehouses and light industrial facilities that could easily be demolished and replaced with much more dense — and much more profitable — housing.

But it takes a lot more than condo towers to create a neighborhood — and the areas in the developers' sights have never had the sort of basic infrastructure that's needed to support downtown-level density. Unless every new building is going to have its own self-contained dog park, there needs to be open space. Unless (like the Beacon) the new projects will almost by definition exclude families with children, there will need to be schools and recreation centers. Other than the Third Street rail line — which is designed to take people downtown — the central waterfront is very poorly served by transit.

Police and fire coverage for the area was never designed for a population of the size that planners and developers are discussing.

The tab for all this will be huge: tens, maybe hundreds, of millions of dollars. Nothing that developers pay under current law will even begin to offset those costs.

"You're going to have to talk about big development impact fees," Kelly says. "There's just no other way to pay for all of this."

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In the end, after all the debate over infrastructure, zoning, PDR businesses, and political process, there's a question that almost nobody seems to want to ask:

Why are we building any new market-rate housing in the first place?

It's not an insane query. The median annual income for all households in San Francisco, according to the Mayor's Office of Community Development, is $55,000. For African American households, it's $44,000. The income required to afford the lowest-priced new condos on the market is about $175,000 a year, according to standard mortgage calculators — meaning only a small percentage of the people who live in the city could ever possibly buy a "market-rate" unit.

In fact, a demographic breakdown on the MOCD Web site shows that fewer than 3 percent of the residents of Bayview–Hunters Point could afford the lowest-priced new condos.

What that means, of course, is that the next generation of African Americans in the southeast part of the city won't be able to do what their parents did: buy a home and live in a middle-class black neighborhood made up primarily of homeowners. That same pattern is evident among working-class people of all ethnicities: They can't buy (or even rent) the housing that the city is providing.

What's going on here is fairly simple. San Francisco, by public policy, is building housing for a very different city. San Francisco 2025 will be richer and whiter. It's residents will live in homogenous, clean neighborhoods with homogenous, clean chain stores. It will look and feel on the ground a lot like a hundred other upscale urban places look and feel. It won't feel much like San Francisco.

The demographics will lead to political and cultural changes too. The new residents, if normal trends continue, will be more economically conservative, less likely to approve taxes to pay for social services, and less likely to be sympathetic to homeless people, day laborers, unions, and small local businesses.

Is that the city we really want? Because none of this is inevitable. For the last half-century, city planning and economic development in San Francisco have been driven by a desire to accommodate the needs of developers and big businesses. But there are other ways of looking at things.

"If the goal is a sustainable city, a sustainable

economy," Welch argues, "then existing housing is the most valuable, existing jobs are the most valuable, and existing residents are the most valuable."

That approach would mean looking at jobs for unemployed San Franciscans and future jobs for their kids. It would mean preserving the industrial base in the city. It would mean building housing that current renters — working people and families — could buy and live in, instead of places that appeal to out-of-towners and speculators. It would mean working with the neighborhoods, not against them.

It would mean turning the current planning process entirely on its head. And if we still want to live in San Francisco in 20 years, we better get started. ❖

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Suburbs

From page 17

separately under the same roof on Third Street. The place held a grand opening Oct. 1; you can buy flowers, CDs, and flashy airbrushed T-shirts in the shop, which has a distinctly neighborhood feel.

For Gloria's owner Robert Pierce, known as "Brother Bob the Flower Man," sharing space with friend Ricky Bell, who owns Bayview Music and Gear, was something that may never have worked in another commercial district.

The partnership has also helped Pierce reclaim a stake in the neighborhood where he grew up. In 1977 Pierce operated To the Fullest, a sandwich shop in the same spot where he now runs Gloria's. "I used to sell newspapers as a kid over here on Third Street," Pierce tells us.

Pierce says he's skeptical about how the Third Street light rail will change things. Some even see it as a path fraught with promise and peril that may lead up or out of the neighborhood.

Ernestine Howard, co-owner of Wendy and Daughters, a longtime mainstay on Third Street that sells soul food and baked goods, tells us she hopes more business generated by the light rail will help her modernize her restaurant.

"People sitting outside with nobody bothering them, that's what I would like," Howard says.

But she's already feeling pressure brought on by the eastern neighborhoods development plans. She says the Mayor's Office of Community Development has been coming around encouraging business owners to take out loans for upgrading their property (See Neighborhood Business, page 33).

"The local businesses are going to be forced out," explains Clarence Williams, who owns the soon-to-reopen New Long Island Club bar. "They can't afford the renovations. They won't be able to compete with Starbucks."

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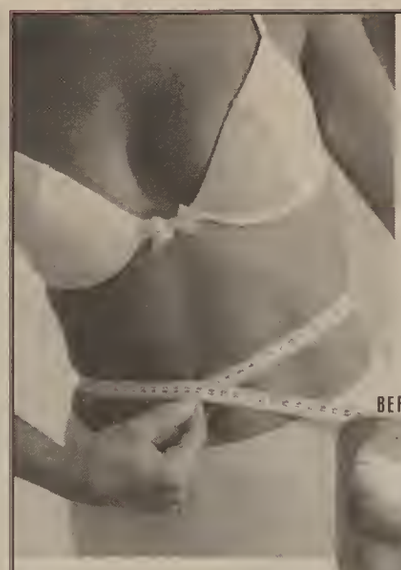

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Dogpatch's balancing act

Light industrial businesses in this mixed-use neighborhood could feel the pressure of a push for more housing. *By Steven T. Jones*

GUARDIAN PHOTO BY MIRISSA NEFF

Culture clash: At 19th and Minnesota Streets, million-dollar condos and loud industrial businesses have to somehow coexist.

Urban planners strive for what they call a "jobs-housing balance," a concept that's simple enough to understand: Give people places to work and to live, preferably in close enough proximity to avoid commuting and with a salary that can comfortably cover rent.

It's the kind of discussion that makes for lofty language in thick city documents. But it hits the ground in neighborhoods, like Dogpatch, that have developed into important centers for both jobs and housing.

Dogpatch is located between the pricey homes of Potrero Hill and the emerging Third Street commercial district — right in the prime path of the development pressures that are threatening light industrial jobs. In fact, the city's most ambitious housing plans could wipe out 17,500 production, distribution, and repair (PDR) jobs in eastern neighborhoods alone, according to a recent San Francisco Planning Department study.

Dogpatch offers both a cautionary tale and a microcosm of what it takes to achieve balance. Sometimes you can even get, from a single business, insight into the clashes and complexities of saving PDR jobs from the housing juggernaut.

In this case, that business is SP Controls, an audio component maker that the *Bay Guardian* discovered when we decided to knock on all the business doors in the block bordered by Tennessee and Minnesota Avenues and 18th and 19th Streets, much of which is taken up by an old three-story, aqua-green building. It looks mostly residential, although one open garage door revealed stacked merchandise inside.

A worker inside said we could find his boss up in the second-floor office that houses about a dozen workers — the only multi-employee business in an otherwise residential building — where we met one of the two owners, Gary Acundi. He related a recent story of a clash between business and residential use on this very block. But in this clash, SP Controls — which only does distribution and office work on-site and so has little impact on neighbors — was on the side of the residents, who wanted more parking spaces.

A plan to create perpendicular parking spaces on Minnesota Street was opposed by the PDR business on the corner, General Graphics, which makes large exhibition booths and other displays that need to be trucked out. And since the company doesn't have an off-street loading bay, the trucks often use the street.

"They are using public property to run their business," Acundi complained.

Even after relating the story, Acundi said he didn't see how city housing policies would affect his business one way or another — unless the city decided to sell its long-closed police and fire stations in the area, buildings Acundi has been eyeing. He wouldn't even bite when prompted by the argument that allowing dense housing development invites real estate speculation that can drive up land prices, cause owners to consider converting PDR buildings for more lucrative residential uses, increase rents, and bring in more people who might complain about certain business activities.

That's when co-owner Paul Brown, who had been listening to the conversation from around the corner, stepped in. Brown said he is worried about all these factors. Having a supportive landlord, Brown is pretty confident in SP Controls' ability to survive, but he is concerned about the threat that housing policies can pose to businesses like his.

"If there is less space available for light industrial, it'll be a requirement for us to move out of the city," Brown said, noting how important it is for PDR businesses like Giannini's Auto Body, around the corner, to survive. "The light industrial may be a pain in the butt, but you'd notice it if they were gone."

Being renters makes businesses vulnerable to changing market forces, but with land prices already so high in San Francisco, Brown said most business owners are trapped. "It's very advantageous for businesses to own the building they're in, and that seems impossible here," he said.

The conflicts with neighbors are more pronounced for companies like General Graphics, which can be loud and run late, even though it's right across the street from a block-long brick building now filled with condos that creep up toward price tags of $1 million each.

"Some of our neighbors have found they don't like the sounds and smells of the industrial process," said Bill Nieser, owner of General Graphics, who noted that the company has recently had complaints from neighbors that prompted a meeting. "We just try to be careful and cognizant that people are sleeping on the other side of the wall."

Nieser also cited the recent parking changes Acundi talked about, saying that if fully implemented, they would have hurt his business (the city decided to just do one side of the street). Yet he also sounded the role of the concerned resident by noting that the neighborhood was up in arms over a plan by the University of California at San Francisco to take over a building across the street, bringing in more people but not more parking.

Nieser sees it as part of the biotech craze the city is trying to create in China Basin — in the process driving up land costs and rents — which he said "is going to make it difficult for businesses like us to survive." And he said other San Francisco businesses would be hurt if they were forced out of the city. "We are the only full-service exhibit company left in San Francisco."

Of course, there are advantages to doing business in a neighborhood like this, said Phillip Drysdale, who runs the imported soapstone business on the other side of the block. "I quite like it. There are people walking about all the time with their dogs and their families," he said. "When you have a purely industrial area, anybody walking around is no good."

Yet this mix comes at a premium. Drysdale's business just moved here from New York eight months ago, and he said the rent is steep, although he feels stable because of a 10-year lease, which he assumes will safeguard against market changes triggered by city housing decisions.

Similarly, Rich Greaney of Pacific Floor Supply, around the corner, feels stable and secure — but only because the business has had the same landlord for 35 years, someone he's confident won't be looking to sell out to housing developers. "We're pretty well set in our little niche," Greaney said.

But *balance* is still the watchword for most PDR business owners in Dogpatch and other parts of the city being targeted by housing developers and their allies at City Hall.

"I understand the city needs more housing. I've looked at the numbers," Nieser said. "But I'd hate to see the city lose any more longtime businesses." ❖

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Faces of southeast San Francisco photo by Lori Spears

"The cleanup and rebuilding is great, but I could've done without the light rail," says Ed Mazzei, 56, owner of G. Mazzei and Sons' Hardware at 5166 Third St. "The construction over the last year and a half has put a lot of people out of business. The only reason we survived is because we own the building."

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A place called despair

In a Hunters Point housing project, pipes leak, mold sprouts and raw sewage pours into an open lagoon. *By A.C. Thompson*

GUARDIAN PHOTOS BY LORI SPEARS

Joanne Abernathy, a painfully skinny African American woman with a soft voice and a wild eruption of black hair, stood in the kitchen of her small, creaky three-bedroom apartment, which is located in a notorious public housing complex in southeast San Francisco, a place the locals call Oakdale.

Abernathy pointed to the ceiling. Pipes connected to her toilet, which is on the second floor, had leaked "every day for a year," she said. Day in and day out, water from the toilet saturated the ceiling, spilling down into the kitchen. In desperation, she threw down three buckets to catch the liquid mess. Yellow mold sprouted from the kitchen cabinets like mushrooms in a rainforest.

Though Abernathy said she repeatedly phoned the San Francisco Housing Authority, which owns and maintains the property, she said city officials did nothing to plug the leak, ignoring her pleas for help. Predictably, the ceiling eventually gave way, and a two-foot chunk of soaked drywall fell on Abernathy's mom, who is blind. Now you could see a seam where the hole had — finally — been patched.

"We beg and beg and beg for them to fix things," Abernathy said, resignation tingeing her voice. "Sooner or later one of these buildings is going to collapse."

Actually, it would be a surprise if just one building gave up the ghost; the whole complex, a maze of boxlike two- and three-story structures coated in a thick layer of beige paint, is crumbling. Here in affluent, urbane San Francisco, Oakdale is a little slice of the third world, a place profoundly disconnected from the rest of the city, and the rest of the country for that matter.

While a lot of residents refer to the development as Oakdale — Oakdale Avenue being the main street running through the area — officially, the 130-odd units here are known as Hunters Point A West, a somewhat baffling bureaucratic moniker.

Abernathy took me upstairs to her daughter's bedroom, where the ceiling, which leaked, was bubbling with moisture. "It does it every rainy season," she said, adding that she'd had no success getting the Housing Authority to repair the damage.

We walked back downstairs, out Abernathy's back door, and into a courtyard of sorts, a rectangle of dusty concrete ringed by apartments, at least two of them abandoned. A pair of teenage boys worked out at a busted weight bench propped up by a rusty dumbbell.

Benny Gage, one of Abernathy's neighbors, looked out his open door and invited us over. Gage, an older guy with graying hair, was eager to show us his kitchen ceiling, which was disintegrating in the same place Abernathy's did. A swath of damp drywall about a foot square hung from the ceiling at an angle, revealing the guts of the apartment, including a black metal water pipe, perhaps the source of the leak. Gage said the ceiling dripped when his wife showered.

While the self-destructing ceiling bugged Gage, he was really exercised about the fecal problem. He led me onto his front porch and pointed to a PVC pipe, some eight inches across, jutting from the soil in front of his apartment. Until recently, Gage explained, the pipe had belched untreated sewage, sending a torrent of excrement cascading down a gentle dirt incline. "We had shit everywhere," he bellowed.

Gage gestured upward toward the roof, which was punctured by a number of holes. Pigeons had taken advantage of the openings and were living like squatters in the space, unleashing a steady bombardment of bird dung, much of which splattered outside his bedroom window. For a time the birds took to flapping around in the ventilation system, making a ruckus in the heating ducts by the couch in the family room.

As we talked, Gage pointed out a spiderweb of fractures in the cement slab the building sits on. "My bedroom is slanted," he said. "I can put a marble on the floor, and it'll roll toward one wall." Gage said that when he moved in seven years ago, the unit was level; the shifting had occurred in the past couple of years, fissuring the plaster inside the home and prompting him to wonder how much longer the place will be vertical.

Abernathy and I cut through the complex, tromping over an expanse of dirt and concrete toward the northeast end of the development, where a row of apartments looked down from a grassy hill. We paused next to a vacant, boarded-over unit to take in the scene: A stream of shit, piss, tampons, and toilet paper spewed from a dark hole in the sidewall, poured down the hill, and formed a sort of shit lagoon next to the street. Weeds, about six inches tall, were growing in the little lagoon.

Raw shit, obviously, is not cool. Beyond the fact that it smells and looks nasty, fecal matter provides a haven for dangerous bacteria, most notably *E. coli*, a virulent pathogen that can sicken and even kill humans, especially infants. In the so-called developing world, according to the World Health Organization, water tainted by feces is a major killer, a prime cause of severe diarrhea, which takes the

The other SF: Tanisha Batson (top) gets by with a busted sink as (bottom, from left) shit pours from a broken pipe, children play in the ruins, and things fall apart.

lives of an estimated 1.8 million people annually.

Everyone I met wanted to talk about the sewage stream. Forced to live in their own excrement, the shit proved to folks in Oakdale — who are mostly African American and Samoan — that nobody gave a damn about them.

"They don't care," said Mary White, a great-grandmother who's lived in the area since 1968. "They really don't — otherwise they'd do something." I took "they" to mean the Housing Authority — but she could've meant the greater city government, the mayor, the governor, the federal Department of Housing and Urban Development, and everyone else who allows slum conditions to persist in Oakdale.

In August the Housing Authority had further offended Oakdale residents by barring them from washing their autos. "The lease you signed to live in public housing states that residents are allowed reasonable plumbing and water use," agency officials wrote in a letter sent to every tenant on bright orange paper. "Washing cars on Housing Authority property exceeds reasonable water use."

To Abernathy this was absurd: People throughout the complex were dealing with seeping showers and toilets and sinks; outside, raw sewage was gushing from a busted pipe in the ground. Clearly, the entire plumbing system was in dire need of maintenance. And yet the Housing Authority had the nerve to tell people they couldn't use a few gallons of water to scrub their cars.

Hell, the Housing Authority couldn't even guarantee mail service around here, since a large number of the mailboxes in the development were busted and wouldn't lock.

After Abernathy introduced me to some of her neighbors, we headed back toward her apartment, walking along Palou Avenue, where a thick-necked pit bull locked in a battered van lunged at us, snarling. Abernathy turned to her right, gazing at a head-high chain-link fence stretched between two apartment blocs; a sizable opening had been cut in the fence. It didn't look noteworthy to me. Most of the fences in Oakdale are in some stage of disrepair, as are most of the porches and outdoor stairways.

But Abernathy wanted me to understand the significance of this particular spot. "Niggas made their own hole in there, 'cause they'll come out and shoot and then run back," she explained.

I asked her how often she heard gunshots. About 300 days a year, she replied. Her friend Lashawnda Collins, whose apartment is pierced by bullet holes, thought the number was closer to 360. Everyone, though, could agree about the cops. They came every day.

As if on cue, when we returned to Abernathy's apartment, the San Francisco Police Department was raiding the place two doors down. About 10 cops, all sporting flak jackets, none wearing uniforms, had converged on the unit. Some, clad in camo, hung on the back porch smoking and talking on cell phones while others swept the house.

None of the locals paid much attention to the cops. Eventually they led a lean Samoan teenager — a boy, really — out of the house in handcuffs. Officer Len Broberg, head of the gang task force, a muscular guy with a radio bud in his ear, jawed with the kid. I couldn't hear the conversation.

II.

The Housing Authority, on its Web site, says its central mission is to "provide safe, sanitary, affordable, and decent housing" to the poor, the disabled, the aged. Clearly, in places like Oakdale, the agency is failing to fulfill that mission — and part of the blame likely likes lies 3,000 miles away, in Washington, DC.

Operating on a budget of about $204 million annually, the Housing Authority gets most of its money from the US Department of Housing and Urban Development. For years now HUD has been cutting back the amount of money it kicks down to local housing authorities. In fiscal year 2004, for example, that meant a decrease of $2 million bucks for San Francisco.

These days the Housing Authority is headed by Gregg Fortner, a funny, personable character who took over in 2001 after his predecessor was indicted for embezzlement. Fortner and company spend about $20 million each year maintaining about 6,400 units, according to a recent audit.

Perhaps that's simply not enough money. Or perhaps that money isn't being well spent.

The audit indicates the agency suffers from "material weaknesses" in its bookkeeping — auditor-speak meaning the Housing Authority is flouting standard accounting practices and could be making itself vulnerable to fraud or theft — and is failing to follow federal rules. Because of slackness at the Housing Authority, some money is apparently being misspent: Auditors, who just looked at a small chunk of the agency's payroll, found security guards were paid for 188 hours they may not have worked.

Whatever the case, the security guard matter is minor compared to the $3.8 million that got away. In the 1990s the Housing Authority embarked on an ambitious reconstruction program, hiring a number of private developers to rebuild a half-dozen decrepit housing projects. It made multimillion-dollar loans to these developers, which were supposed to be repaid with interest.

Now, the audit shows, the Housing Authority is writing off millions of dollars in interest on the loans as "uncollectable." In fiscal 2004 — the most recent year for which records are available — that amounted to $3,803,609, funds that could've gone to repairing Oakdale and other derelict properties.

In an interview, Housing Authority spokesperson Michael Roetzer declined to comment on the $3.8 million and said the accounting issues had been cleared up.

Asked about the maintenance at Oakdale, Roetzer told me, "If residents call us with an emergency, we get somebody out there immediately to fix it," adding that plumbers had recently mended the broken sewage pipe.

Routine maintenance calls, he said, "go into a queue.... We may not always respond as quickly as our residents would like us to, but we do respond."

The funding cuts at HUD, Roetzer continued, have left the Housing Authority stretched thin — the agency currently needs to make $200 million worth of capital improvements to its properties, and there are few federal dollars to do so. He noted that many of the Housing

Continued on page 24

GUARDIAN PHOTOS JAY LOPEZ SPEARS

Life amid the wreckage: In Oakdale mail service is iffy (top), while Mele Lakalaka (bottom left) and her family make do with a crumbling shower.

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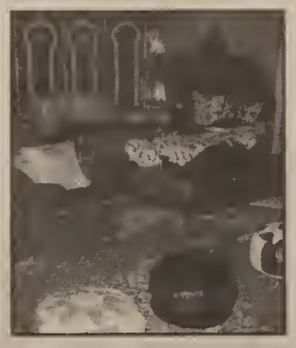

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Housing project

From page 23

Authority's developments are even older than Oakdale, dating back to World War II. "We're trying to maintain buildings that are 60 years old. In fact, some of them are 65 years old; they're old enough to collect Social Security," Roetzer said. "Maintaining them in a time of shrinking resources is a challenge."

III.

Not far from Oakdale stands a counterpoint, the Bayview Commons apartment hive, on Third Street at LaSalle. Erected by a nonprofit company in 2002, Bayview Commons is a complex of low-income renters, 70 percent of them African American. Home to about 90 people, it's a beautiful, clean, well-designed, four-story building in the heart of a tough neighborhood. It's proof that housing for poor folks can be dignified.

On a recent morning I spoke to Dan Vojir, a resident, in the community room, where he leads a weekly story hour for the building's children. "We use this room for birthdays, christenings, baby showers," he said. "We're going to have a baptism celebration for one of the little girls here." On the wall were flyers announcing classes in dance and karate, and photos of kids from the building with former mayor Willie Brown, who'd helped secure financing for the development.

Vojir led me onto the building's sunny back patio, which is equipped with potted trees and a small jungle gym, where two Chinese toddlers played as their mom looked on. When he ran into a neighbor, Francesa Araya, his mood darkened and the talk turned grim. Though folks at Bayview Commons are blessed with gleaming, brand-new homes, they share some of the same complaints as people up the road in the Oakdale projects.

A few weeks earlier, on Aug. 14, somebody on Third Street had unloaded on the building, firing 10 to 12 rounds into four apartments, puncturing six walls and breaking three windows.

"Ever since I moved in here, they've been saying the neighborhood is getting better, but it seems like it's getting worse before it gets better," Araya said. "Somebody was talking about the terrorists the other day, and I said, 'I've got terrorists in my neighborhood.' "

For Vojir, the most galling aspect of the attack, which occurred at about 7:30 p.m., wasn't the bullets — it was the city's response, or, more accurately, nonresponse. After the lead flew, several Bayview Commons residents contacted the office of Mayor Gavin Newsom, only to get the brush-off, according to Vojir. The incident didn't make the daily papers or TV news.

A few weeks later, on Sept. 19, an afternoon gun battle half a block from Bayview Commons sent one man to the grave and three others to the hospital.

GUARDIAN PHOTOS BY LORI SPEARS

Guns and ammo: Batson and her girls survive (left) in a place where life is cheap (right).

IV.

The little girl, probably 10, toting a pink backpack, was clad in a plaid school uniform. She wanted to know why I was standing behind Abernathy's home, scribbling in a notebook. I told her I was writing a story about life in Oakdale.

"Life in Oakdale?" she asked, pondering the question for just a second. "Life in Oakdale is bad." She trudged away, passing an abandoned apartment, its windows shattered, its doors flung open.

The next time I saw Officer Broberg, he offered a similar sentiment. "It sucks," he said, and asked me if I'd noticed the mold permeating the complex.

In truth, you couldn't miss it. Mold, like the shit stream, was a major topic in Oakdale — the stuff seemed to be everywhere. Tanisha Batson, a young mother with two girls, had foul black fungus growing all over her window frames. No matter how much she scrubbed, the crap kept coming back. Batson wondered if the mold was the reason her older daughter had developed strange white spots on her skin; the doctors couldn't figure it out. "I've called maintenance a thousand times," Batson said, adding that her bathroom sink didn't work and the heater had been busted for five years. "My sink in the kitchen was broken for two months, so we had to do dishes in the bathtub." The mold, though, was "the main thing."

Another lady had gray mold clinging to her ceiling. "It's 'cause my tub is leaking," said the woman, who asked me not to use her name. Abernathy had it in her place, and it appeared to be aggravating her daughter's asthma, an affliction that occurs in near-epidemic proportions in the Bayview–Hunters Point area — by one tally, 15 percent of the children in the district suffer from the disease.

In recent years scientists have caught on to the fact that mold, in some of its incarnations, can play havoc with the body. Besides triggering childhood asthma, mold can irritate the sinuses, and researchers are currently exploring whether certain mold strains, known as toxic mold, are responsible for more extreme health problems, including memory loss and internal hemorrhaging.

The city, to its credit, has gone after landlords who allow mold to proliferate in their rental properties. Three years ago City Attorney Dennis Herrera sued AIMCO, a for-profit company based in Colorado that owns a good chunk of San Francisco's subsidized housing, including a group of run-down apartments right next to Oakdale. In court papers Herrera shredded AIMCO for allegedly flouting numerous state and local housing codes over a span of years; many of the purported violations involved mold. The case settled late last year, with AIMCO shelling out a million bucks and admitting to no wrongdoing.

But when it came to Oakdale, the city had nobody to sue but itself.

Mele Lakalaka didn't have a mold problem, but she did have, perhaps, the most dangerous shower in all of Oakdale. The tiles in her shower had fallen out around the soap rack, exposing rotten wood. Water from the shower, which was upstairs, would get into the hole and into the innards of the house, including the electrical system. Lately the water had been dripping into a light fixture hanging from the ceiling on the ground floor. The water was pooling beneath the light, and the potential for disaster was obvious.

Lakalaka, who shared the six-bedroom apartment with nine family members, said she'd been down to the Housing Authority's headquarters, in the Tenderloin, three times in hopes of getting the problem fixed. So far, though, she'd had no luck.

Some folks, like Batson, wanted to go, to move out of Oakdale and into somewhere cleaner, safer, saner. Others wanted to move in but couldn't. One woman — we'll call her Sharon — had been trying unsuccessfully to get an apartment since May. She said the Housing Authority wouldn't give her a unit because she owed about $150 in fines stemming from an DUI conviction. With nowhere to go, Sharon was crashing with a friend not far from Batson, one of 10 people crammed into a two-bedroom apartment.

And then there was Abernathy, who was quietly preparing to confront the Housing Authority. She'd started to talking with POWER, an activist group, about how to improve things around Oakdale and had helped organize a tenants' meeting to strategize. Despite all the ugliness she'd seen, Abernathy was hopeful. She figured, "It's just a matter of time before these people around here step up." ❖

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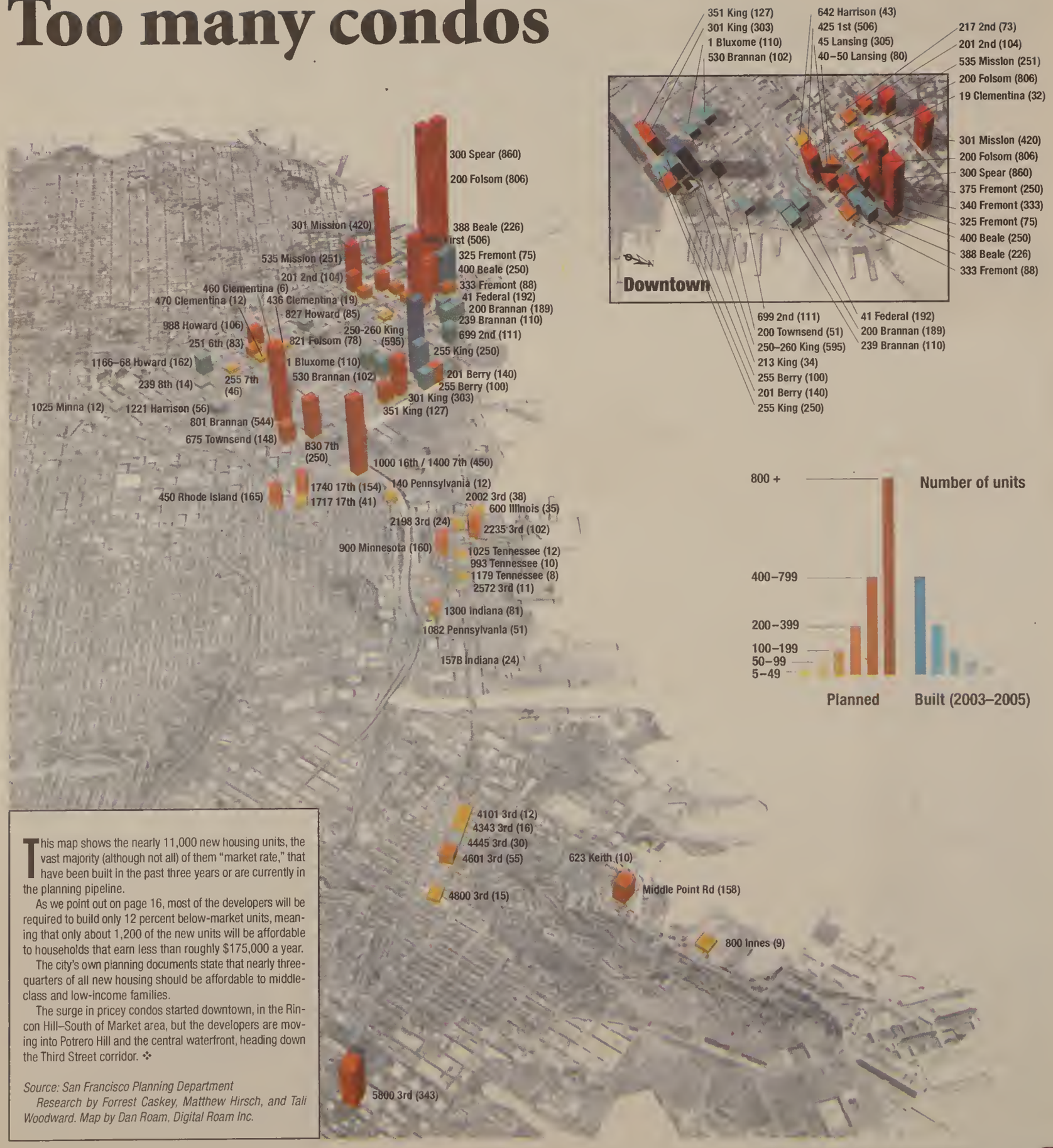
Too many condos



This map shows the nearly 11,000 new housing units, the vast majority (although not all) of them "market rate," that have been built in the past three years or are currently in the planning pipeline.

As we point out on page 16, most of the developers will be required to build only 12 percent below-market units, meaning that only about 1,200 of the new units will be affordable to households that earn less than roughly $175,000 a year.

The city's own planning documents state that nearly three-quarters of all new housing should be affordable to middle-class and low-income families.

The surge in pricey condos started downtown, in the Rincon Hill–South of Market area, but the developers are moving into Potrero Hill and the central waterfront, heading down the Third Street corridor. ❖

Source: San Francisco Planning Department

Research by Forrest Caskey, Matthew Hirsch, and Tali Woodward. Map by Dan Roam, Digital Roam Inc.

Underground Chinatown

The Bayview's cheap rents and factory jobs have made it a hub for Chinese immigrants.

By Momo Chang

Mention Bayview–Hunters Point, and most think of an African American community. But the district is also home to a large Chinese immigrant population that's been putting down roots in the area for decades.

Immigrants to San Francisco from southern China used to head straight for Chinatown. But over the years, overcrowding and long waiting lists at single-room occupancy apartments there have forced families to seek housing elsewhere. Twenty years ago, as areas like the Richmond and the Sunset started to become too expensive, Chinese families began moving en masse to areas along the southeast corridor of the city.

"You see more and more Chinese moving into the Bayview. There's no doubt about that," says Likcon Lam, executive chief editor of *Ming Pao*, a Chinese daily newspaper.

Asians and Pacific Islanders make up 25 percent of the district's residents, and 12 percent are Chinese, according to 2000 census data. In some parts of the Bayview, like the triangular section bordered by Third Street, Bayshore Avenue, and Silver Street, Chinese make up 40 percent of the population.

When Lam's Hong Kong–based paper was looking for a place last year to lease for its California bureau, the company chose a warehouse on Third Street instead of in Chinatown. *Ming Pao* produces 25,000 copies of the West Coast edition daily from the Bayview location, technically part of Dogpatch, running off the same printers that another Chinese daily previously used.

The building, once entirely made up of manufacturers, also houses two garment factories: Ben Davis and Clover Garments, staffed by immigrant workers. The occupants of the warehouse reflect two key issues the Chinese in the Bayview face: the need for local news coverage in a region with a burgeoning Chinese population, and a dying industry consisting of majority Chinese, low-income workers.

• • •

Fu Di Huang lives with her husband, two sons, and their families — eight people total, including two toddlers — on a quiet hillside street in the Bayview, just blocks from Third Street.

She was laid off from the Ben Davis factory last February, along with 18 other workers. She'd inspected and cut loose threads from 300 pairs of pants a day for three years, and the factory was just a quick bus ride or 30-minute walk from her home.

One of the city's oldest — and only unionized — garment factories, Ben Davis employed 150 people in 2004, according to an industry report. Chinese Progressive Association (CPA) organizer Alex Tom estimates that after this year's layoffs, only 60 workers remain at the factory, and that 90 percent of them are Chinese, the rest Latinas.

Before working at Ben Davis, Huang sewed leather bags at Holland Brothers, now called Mulholland, another factory in the Bayview that's downsized to just 10 workers; most of Mulholland's goods are now made in factories in China, a spokesperson told me. And before that Huang wrapped pot stickers (which were then frozen and sold in stores) in a small Sunset factory — until that business closed.

For an immigrant like Huang who speaks little English, work is hard to come by in a city where manufacturing jobs have all but left. In 1990 there were 20,000 garment jobs in San Francisco; today only 2,000 remain, according to the state's Employment Development Department. Just in the past year, 28 garment factories shut down and 1,000 garment workers were laid off in San Francisco, according to the CPA.

The Bayview was once a hub of the city's garment industry. Last year six factories closed or downsized in the district, leaving 250 workers unemployed, including many who live in surrounding neighborhoods. Most are immigrant Chinese women who speak little English, like Huang.

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Huang came to the United States in 1995, from Guangdong, armed with a seventh-grade education and two decades of working a retail job. At 57 she's going back to school through a government-funded retraining program for workers who have lost their jobs due to outsourcing. She laughs sheepishly when she talks about taking classes at City College: "I'm too old to go back to school."

The second floor of her Bayview house is a child's haven, filled with toys in every corner; the fridge is almost entirely covered with snapshots of the new baby. During the interview, she feeds her three-month-old grandson, pats his back, and tries to rock him to sleep.

GUARDIAN PHOTO BY MIRISSA NEFF

Local news: The *Ming Pao* daily's Bayview staff includes executive chief editor Likcon Lam (far right) and (from left) Linda Sze, Anita Wong Yeung, Connie Su, and Yang Li.

Many of the Chinese American families that moved to the district are working-class and live with their extended families — sometimes four generations — in the same house.

"At the time [we bought our house], there were cheaper homes here," she tells me in a mix of Mandarin and Cantonese. They bought their modest 1,500-square-foot home for $370,000, in 2002, from another Chinese family that had moved to Sacramento. Before that they rented an apartment for low-income families on Howard Street.

Huang estimates that nine Chinese families live on her block, with an equal number of African Americans and Latinos and very few whites. A house on her street — the same size as hers — recently sold for $560,000, to a family from Shanghai, she said.

She goes grocery shopping in Chinatown once a week and sees many other Chinese waiting in the Bayview for the number 15 bus. Muni's Third Street light rail and the proposed central subway project, once completed, will link Chinatown and the Bayview, making it even easier for residents in the two regions to connect.

She says her family moved to the Bayview because it was the only place left in the city that was still somewhat affordable, though they're struggling to pay the mortgage.

Her husband, 60, also lost his garment job after working at the same factory for eight years: Nova Knits, in SoMa, which laid off 140 workers in the past year. One of Huang's sons works at the post office, and the other recently opened an aquarium shop in Oakland, but both only make enough to support their wives and kids.

She and her husband need to work, she tells me. Her husband now sells meat in a Little Saigon shop. She says they both will accept any *zha gong*, a Chinese phrase that means "miscellaneous work" and implies taking whatever temporary job is available.

• • •

With every major change in a neighborhood's demographics, especially as more immigrants move in, tensions mount. But Huang says she's never had any problems and feels like everyone watches out for each other — African Americans, Asians, Latinos. She remembers a day during her first week in the Bayview, when a panhandler followed her to her home; he kept harassing her until a neighbor told him to go away.

But issues run deeper than language barriers; fundamentally, the economic structure of San Francisco has shifted. The city has been slow to address unemployment issues in working-class communities, especially as manufacturing jobs are moving overseas, Tom says. "It creates these situations where communities of color are fighting over small crumbs."

The CPA is launching a satellite office near the Bayview next year, a multiracial project in collaboration with Poder, a Mission District–based group that organizes Latino families around issues of social justice. They realize that issues affecting low-income immigrants run the gamut from housing to employment to education.

With the Chinese community growing in this region, Tom says, a paper like *Ming Pao* is welcome. He says he's seen more coverage of the local Chinese community, including stories about garment workers, since the paper came to town, more than a year ago. "It just seems like recently there's been more responsiveness from the Chinese press to cover working-class issues."

The Bayview's cheaper rents and access to the city center were big draws for *Ming Pao*, which now has 12 reporters and a staff of about 100. "A reporter might travel back and forth several times on the bus to Chinatown or City Hall to cover stories," says Lam, who was previously a TV reporter at KTSF for 11 years. "In terms of transportation, it's pretty convenient."

• • •

Huang worries about finding work after she finishes her retraining. "It's so hard to find a job, because I'm already so old."

Her face lights up when her three-year-old granddaughter comes home in the afternoon. Her grandson finally falls asleep in the swinging baby-bed that she's been rocking for the past half hour.

She says she'd like to see her neighborhood become more child friendly. "There are no playgrounds or parks for children around here."

For now she takes her two grandkids to a shopping plaza, pushing one in a stroller and walking hand-in-hand with the other, circling the concrete parking lot.

Thinking out loud, Huang says that once she finishes her classes, she'd like to become a child care worker. Maybe even open a day care facility, she muses, as the cherubic three-year-old girl shows her grandma a plush pumpkin toy. But it's not easy for her to dream such dreams. As a low-wage worker doing *zha gong* her whole life, she's had little opportunity to think about what she'd like to do. ❖

Momo Chang is a writer and educator based in Oakland.

Cantonese translation assistance provided by Alex Tom.

Faces of southeast San Francisco photo by Lori Spears

"We are not sure if conditions will improve or worsen [because of the light rail]," says "Watermelon Man," 34, a street vendor who's hawked his namesake fruit on Third Street for the past decade. "We'll have to wait until it starts running."

Outbound traffic

Longtime Bayview homeowners are cashing out and leaving town. *By Camille T. Taiara*

Even with the moving boxes on the floor and the usual knickknacks missing from the shelves, it's apparent that Stella Johnson has taken meticulous care of her Bayview house over the years.

A bouquet of fake flowers graces the plastic-covered dining room table. A thick plastic runner protects the carpet on heavily traversed sections of the floor. The faux-Victorian living room furniture looks like it could've been bought yesterday. Johnson, now 71 years old and a widow, has maintained a grandmotherly oasis behind the seven-foot-high steel gate that separates her front steps from the street.

Now, 30 years after she and her late husband bought the place, Johnson's careful attention is finally paying off. Her three-bedroom house on Shafter Street in the Bayview sold for $660,000 after only two weeks on the market. Johnson is headed for a better life in Houston, where she's having a house twice the size built in a gated community by a lake — for a quarter of the price.

She's not alone. District 10 — the southeast sector of the city — is witnessing a dramatic exodus of working-class families and senior citizens.

"There were only two houses for sale in [the Silver Terrace] area a month ago; now there are 12," Fabricio Fletes of Gold Key Realty and Investments told the *Bay Guardian* while conducting an open house.

A whopping 534 homes have sold in the district so far this year, compared to 409 by the same time last year, according to San Francisco Multiple Listings Service data provided to us by Urban Bay Properties.

In the heart of the Bayview, along streets near Third and Palou, you can find a For Sale sign every couple of blocks. Old-time residents there give two reasons for moving on: unrelenting crime and the high cost of living.

"I've been here since 1963, and I'm leaving. It's become a war zone down here," 56-year-old Roy Austen, who's selling his house on Jennings Street, told us with restrained bitterness before turning around and heading back inside. For him, it was too late for talk.

"About two or three years ago, it started getting worse and worse," Johnson explained. "It's not a place for a retired person. I'd love to spend my time in a nice, quiet place."

But for those who've owned their houses for 10 years or more, there's also money to be made — so long as they don't mind leaving San Francisco.

In 1995, the median price of a home in District 10 was $186,000. Now it's $690,000. Prices have gone up 19 percent from just one year ago. And properties are selling for 10 percent above list price. Yet that's still almost $300,000 cheaper than the citywide average.

"Most properties selling in the Bayview are properties that have been in the family one or two generations," Urban Bay Properties sales agent Tracy Parent told us.

As for who's buying, Parent said she's seeing mostly young professionals who are purchasing their first homes, in an area where you can still find a single-family house with a garage and backyard.

"Assuming a 10 percent down payment, you'd still have to be earning $150,000 a year gross income to afford the mortgage on a $650,000 property," she said. "Working-class families can't really afford a single-family home [there]. They can afford a condominium, but it's getting harder and more competitive."

Compare that to the days when a family could buy a house on a masonry contractor's salary, as was the case with the Johnsons, and a picture emerges of the changes down the road for southeastern San Francisco.

"My daughter and her husband have good jobs, but they just don't make enough money to buy a house in San Francisco," said Johnson, explaining that her daughter, son-in-law, and grandchildren will also be moving to Houston, from Stockton. One of her two sons plans on joining them when he retires in five years, she said as she fingered photocopied photographs of her new house under construction: a brick structure with large, arching windows, all on a single floor so she won't have to struggle up and down the stairs with her bad legs.

"Most of my friends are moving away," she continued. "It's sad for the older people because they've lived here so long."

Within 48 hours of this issue hitting the stands, Johnson's life in California will be over too. On her way out she'll pass a construction crew half a mile away on Third Street, erecting a massive condo building. She'll see people patronizing the Walgreens at a spanking new minimall further down the street, as the moving truck bounces over roads recently excavated and widened to make room for the new rail line.

She'll miss her congregation at St. James church, she said. But otherwise, she won't be looking back. ❖

E-mail Camille T. Taiara at camille@sfbg.com.

Faces of southeast San Francisco photo by Lori Spears

Ricky Bell, 42, owner of Bayview Music and Gear (4923 Third St.), says "the light-rail construction made it hard for customers to park and even access" his business. But Bell, foreground, pictured with Malcolm Exodus, thinks "conditions will get better. **We need more business, but not more liquor stores."**

Faces of southeast San Francisco photo by Lori Spears

At Sonya's House of Styles, Sonya Dowthard, 36, thinks the light rail is "a good thing," noting that new stoplights along Third Street have slowed down traffic. "It's time for a change," says Dowthard, whose salon is at Third Street and Thomas. **"I think it's gonna be a change for the better — better for our businesses, better for everyone."**

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GUARDIAN PHOTOS BY LORI SPEARS

Jackhammered: Work on the streetcar line is driving some Third Street merchants nuts. Will business bounce back?

Train in vain

Will the new Third Street light rail actually improve commute times?

By A.C. Thompson, Greg Miller, and Moriah Kinberg

For folks living in southeast San Francisco, the 15 Muni bus has long been a lifeline, an umbilical cord connecting largely African American neighborhoods like Hunters Point, the Bayview, and Little Hollywood to the rest of the city.

The 15, which trundles along Third Street, can also be a drag. Buses are often late — on a recent morning a *Bay Guardian* reporter waited an hour for a 15 at a stop on Third Street near Innes Avenue. When the bus finally arrived, it was, of course, a total sardine-can situation. And these days, with construction turning Third Street into a bump-infested obstacle course, the ride is uncomfortably jarring.

That construction is supposed to improve life along Third Street, replacing the 15 with a new, $620 million streetcar line that will run from the southern border of the city, near Brisbane, to the Mission Bay area. Along the Third Street corridor, opinion about the project, which is scheduled for completion in early 2006, is deeply divided; some locals welcome the light rail, figuring it'll be a rising tide that lifts all boats in a hard-luck area, while others see it as the first step in gentrifying the heart of black San Francisco.

Obviously it's too soon to say what the long-term impact of the train will be. But with little notice from the city's press corps, some very interesting things have been going on as the construction crews make their way down Third Street.

• • •

In some ways, Muni's decision to pour more than a half-billion bucks into the light rail is a little baffling. Because when you delve into key Muni planning documents, it starts looking like the light rail isn't going to massively improve the transportation situation on Third Street.

Buried in a thick, two-volume environmental impact report on the project is a pretty intriguing fact: In a best-case scenario, the light rail won't reduce wait times for people riding public transit on Third Street. Presently, according to the report, wait times are about five minutes during peak hours; after the tracks become operational, they will still be five minutes.

And though the light rail is expected to trim commute times between the southeast and downtown — as a rule trains are faster than buses — we're not talking about a ton of time. Most trips will be one to five minutes faster than today.

In fact, as much as anything, the planning documents reveal the fact that Muni is building the train line now to handle the possibility of a population boom along Third Street, something many demographers — and developers — expect.

Perhaps the biggest plus of the light rail is the fact that it'll replace a lot of dirty, smoggy diesel buses with zero-emissions electrical-rail cars, hopefully bettering the air quality.

Taking diesel buses off the road "is an environmental justice issue for people in the Bayview," says Muni spokesperson Maggie Lynch, adding that the light rail will "increase convenience" for people in the southeast, making it easier to get to BART and Caltrain.

• • •

For Third Street merchants like Alfred McAfee, the constant construction along the corridor has been a nightmare. McAfee has been in the dry-cleaning business for 32 years and for the past 9 years has run One Hour Martinizing, a small dry-cleaners on the 4100 block of Third Street.

"We feel like the city is taking advantage of merchants here," says McAfee, standing behind his shop counter, the odor of chemicals hanging in the air. "Our customer base avoids this area completely, the road's all

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bumpy, it's dirty."

He claims business is down 70 percent since construction began in the neighborhood about a year and a half ago, and he says patrons couldn't even get into his store for a period of time. For three months, McAfee says, the road and sidewalk in front of his store were completely torn up and "nobody knew what was going on."

McAfee found last year's holiday break especially infuriating — he claims workers chopped up the sidewalk before Christmas and then, basically, abandoned his block for several weeks.

At the Bayview Merchants Association, president Al Norman Jr. says the group is considering suing Muni over "lost revenue and lost parking." According to Norman, who owns Al Norman Plumbing, the proprietors of G. Mazzei and Sons' Hardware and Cliff's Barbeque and Seafood, are particularly annoyed with the situation.

Others, like Sonya Dowthard, who runs Sonya's House of Styles, a salon just off Third Street, are more upbeat about the light rail. The construction, she notes, has slowed down traffic, which used to roar up and down the drag, impeded by few stop lights. "I think it's a good thing," Dowthard says, while taking a quick break from cutting hair.

Marcellus Prentice of Young Community Developers, a Bayview-based nonprofit group, is focused on a different economic issue. The light rail is the biggest construction gig to hit the corridor in generations, and Prentice wants to make sure locals get a piece of the action.

Early on, Muni set up a somewhat cumbersome hiring system. Rather than opening a hiring hall where locals could apply for jobs on the light rail, the agency hired Young Community Developers and other nonprofits and paid them to place people in jobs, an arrangement that cost an estimated $5.5 million.

Prentice, for his part, has been quite successful, finding employment for about 120 residents of southeast SF. "We exceeded the numbers we were striving for," he says, adding that "people trained through our organization are still with those companies."

Some of his counterparts aren't so enthusiastic, however. At the Potrero Hill Neighborhood House, Edward Hatter, who's supposed to be placing people in jobs on the section of the track that runs along the central waterfront, has few success stories. Thanks to his organization, he says, "two people were hired from Visitacion Valley to work on the platforms six months ago." Other than that, Hatter has had little luck.

Statistics provided by Muni offer a more complete picture. From May 2002 through July 2005, contractors hired 1,622 people to toil on the light rail.

In Lynch's eyes, "the local and minority hiring numbers are substantial" — especially since Muni, because of federal rules, couldn't force contractors to hire from the southeast.

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Since we're getting into numbers, again, let's take a look at the project's ballooning budget. Initially Muni budgeted $569 million, but today, according to agency documents, the final tab is expected to be closer to $622 million.

Muni documents show some construction firms are getting millions more than originally planned. For example, Mitchell Engineering and Obayashi Corp., two local companies collaborating to work on the project, are $7.7 million overbudget.

Then there's the cost of all those newly planted palm trees: Financial reports show Muni is shelling out $2.4 million on "trees and landscaping," an expenditure some might question given these tight economic times.

The budget overruns, Lynch says, are largely due to increases in material costs and the unforeseen need for major renovations on the Fourth Street and Islais Creek bridges. "Steel and concrete prices skyrocketed while we've been working," she says. ❖

E-mail A.C. Thompson at acthompson@hushmail.com.

Research assistance provided by Matthew Hirsch.

Tree people:

Muni is spending $2.4 million on trees and landscaping for the project.

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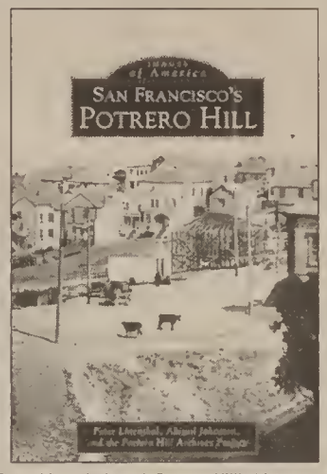

Chronicling the hill: Abigail Johnston and Peter Linenthal track Potrero Hill's history in their new book (right).

The Potrero record

Picture book depicts the hill's lost (and surviving) history. *By Christina Dillmann*

Potrero Hill, like every neighborhood that sits along the eastern side of San Francisco, is under assault: Developers with eyes only for big money are dumping high-end housing into the Showplace Square and central waterfront areas, and that will almost certainly put pressure on the light industry and middle-class housing that still exist on the hill.

But Peter Linenthal and Abigail Johnston are trying to save Potrero Hill history — at least, in photographic form. Their new book, *Images of America: San Francisco's Potrero Hill* (Arcadia) captures the hill from the 1800s to now, often in compelling ways that put the neighborhood in an important context.

> The book has pieces of blue-collar history and much more.

Take the photograph of Elvira Bonfiglio and her children, Lou and Lena, who were born at 303 Pennsylvania St., in a refuge shack built for survivors of the 1906 earthquake and fire, and then moved to 12th Street, where they built a bridge to a roof garden on an adjacent barn. Or the photograph of eight-year-old Ellie Baine holding on to her dog despite losing everything and being made homeless by the 1906 quake (the family first slept in an open field, and then in tents on Tennessee Street, and later relocated to a government-built shack on 20th Street).

The book, part of Arcadia's Images of America series, was born when Arcadia's editor, San Francisco native John Poultney, decided to produce a book about the history of Potrero Hill. Johnston, managing editor of the *Potrero View* newspaper, and Linenthal, director of the Potrero Hill Archives Project since 1986, were the natural choices.

"We began by immersing ourselves in the collection and just looking at everything we had and seeing what themes emerged," Johnson told the *Bay Guardian*. "There was a lot of back-and-forth in the process of working on the book — whether we would [be] following a strictly chronological theme."

Potrero Hill is historically significant, Linenthal explained, because of the important role it played in the gold rush and in San Francisco's industrialization. Black powder (used in munitions) was manufactured in Potrero Hill, and military ships and weapons were built during World War II at the shipyards nearby.

The book has pieces of that blue-collar history and much more: A photo of Allen Ginsburg typing a manuscript (possibly "Howl") at Peter Orlovsky's apartment at 5 Turner Terrace; a 1968 photo of the Grateful Dead, who used to rehearse at the now-defunct New Potrero Theater; a chase scene from *Bullit;* a picture of O.J. Simpson at the Potrero Hill Recreation Center in the 1970s; and a long list of other major and minor celebrities who have passed through or made the hill their home.

Like any good history book, it's a reminder of what's been lost — and what's still left to save. ❖

A full-length interview of Johnson and Linenthal, by Bay Guardian *editor and publisher Bruce B. Brugmann, is available at sfbg.com. Potrero Hill History Night, sponsored by the Potrero Hill Association of Merchants and Businesses and the Potrero Hill Archives Project, takes place Oct/22, 6 p.m., Enola Maxwell School, 656 De Haro, SF. (415) 863-0784.*

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A little help

City-backed loans offer Third Street businesses a shot at survival.

By Deborah Giattina

GUARDIAN PHOTO BY LORI SPEARS

A cut above: Larrell Dean gets a trim from Bayview Barber College student Randy Tagle while executive director Dwayne Robinson instructs others.

At first glance, the stretch of Third Street between Jerrold Street and the Bayview Opera House, on Third at Oakdale, doesn't look like prime commercial real estate. Many of the storefronts are shuttered. Those actually open for business could definitely use some sprucing up.

But as we point out elsewhere in this issue, the forces of development are headed down the Third Street light-rail line.

And before Starbucks gets the memo that the Bayview is the next hot spot for chain stores, the **Mayor's Office of Community Development** is giving matching grants and loans to help the merchants of Third Street make over their facades with fresh paint and new and improved signage.

Overall, the MOCD is spending $1 million on the upgrade, with half of the funds coming in the form of low-interest loans from Wells Fargo Bank.

The improvement plan is timed to coincide with the imminent operation of the light-rail line, which, by early next year, will connect the long-underserved neighborhood to downtown, and the erection of new housing.

"We realize that there are going to be other businesses looking to locate on that corridor now that the transportation improvements are there," says **Albert Lerma,** director of the MOCD's Small Business Loans program, at his office at 25 Van Ness Ave. "Our first push is to retain the existing businesses." According to Lerma, the program currently has 10 businesses in the pipeline, including **Wendy and Daughters** cheesecake shop (4942 Third St. 415-822-4959), **G. Mazzei and Sons' Hardware** (5166 Third St. 415-822-2655), and the cluster of shops owned by **John Aghedo: Osa's Market** (4900 Third St. 415-822-0745), the **99 Cents Store** next door (4910 Third St. 415-822-7713) — where everything really is that cheap — and the **Bayview Barber College** (4912 Third St. 415-822-3300).

With **Asian Neighborhood Design** working on the plans, the MOCD will provide $5,000 in matching grants to help businesses repair or replace doors, awnings, and exterior lighting. Those without the capital to meet the MOCD grants can apply for a loan.

"One of the things we're asking is that these businesses have upwards of two to three years left on their leases," says Lerma. "We don't want somebody to invest in a storefront and then their lease runs out and next month they're out there on the street."

Monika Hudson, director of the **Bayview Business Resource Center** (3801 Third St., Ste. 616. 415-647-3728), isn't dead set against chain stores. In fact, she says her organization can help neighborhood landowners on the same block come together to lease space to larger retailers.

At the same time, it's the BBRC's mission to help local residents both maintain and start their own businesses. "Some of the small businesses on Third Street have no more than a handshake [lease] deal," she says.

Bayview residents can also come to the BBRC, which works closely with the MOCD to help businesses gain approval for city loans, to get the skills and tools they need to operate a business. Part of the **Renaissance Entrepreneurship Center,** which serves the whole city, the BBRC has a computer lab, business classes, and a conference room. Entrepreneurs like seamstresses and tailors, who often operate out of their home, can make use of services like Federal Express drop-offs and pickups and voice mail. Currently, the center is working to set up the **San Francisco Center for Traditional Midwifery** (6301 Third St., second fl. 415-468-2650), which will provide prenatal care to neighborhood women, who in the past have had difficulty accessing health care facilities in other parts of the city.

Dwayne Robinson, executive director of the Bayview Barber College for the past eight years, is in the application process for a facade improvement and is working with the BBRC to help his business roll with the times. Though most of the college's clients are African American, he trains his students to cut all types of hair. If he meets approval through the Resource Center, he'll be eligible for more loans to make improvements on the interior of his business, and perhaps invest in more supplies and newer equipment.

Looking toward the future and the inevitable influx of wealthier residents, Robinson, a bright and enthusiastic young man who backed Newsom and worked on a committee to provide input during the early stages of the light-rail project, agrees with Hudson that a little bit of corporate business might be good for the community. Nevertheless, he sees as an ideal the kind of neighborhood activism that kept the Inner Sunset's Ninth Avenue and Irving Street commercial corridor bustling with art galleries and cafés. "They fought like hell," he says, "to keep corporate America out." ❖

BizTips

Trick or trade This year give your door-to-door Halloween visitors 100 percent fair-trade and organic chocolate from **Global Exchange** (4018 24th St., SF. 415-648-8068). Endangered Species Bug Bites, Shaman Chocolates, and Fair Trade Trick-or-Treat kits are just a few of the varieties of union-made chocolates offered this season. These candy makers provide an added treat by donating the majority of their profits to preventing child labor and preserving ecological habitats. (Forrest Caskey)

Free films After a year of seismic strengthening, **Elmwood Theater** (2966 College, Berk. 510-649-0530) is open and offering free movie tickets to seniors and children. Thursdays at 2 p.m., from Oct. 20 through Christmas, seniors (60 and up) may view any of the theater's three regular-run movies. Starting Oct. 22, a recently released kid's movie will play for free every Saturday at 10 a.m. and noon until Dec. 24. Tickets can be picked up from participating nearby merchants. (Kristina Peterson)

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Strike blog

I've been reading the first blog ever written from a strikers' picket line. The picket line is outside several San Francisco hospitals, and the strikers are 800 health care workers from the Service Employees International Union's local United Healthcare Workers West. They're demanding that their employers provide them with better training and a way to resolve disputes through third parties. Members of the SEIU-UHW are mostly lower-paid hospital workers like nurse's assistants, janitors, and, as union rep Thea Lavin puts it, "the people who keep you and your room clean while you're in the hospital." Their grievances are all too familiar, but their method of organizing is not.

"Strikers are using text messaging to communicate on the picket lines," Lavin says, "and picket line leaders are coming home at night and describing what it was like that day." Workers on the lines are struggling to figure out what's going on in the hospitals during their absences, and they're constantly fighting the fear that they'll run out of money and be forced to take other work before the battle has been won. They're also struggling quite literally with Healthcare Contingency Staffing Services' scab guards, a gang of modern-day Pinkertons who have been terrorizing strikers (and, in one case, actually beating them, according to an Oct. 13 police report).

For anyone who has ever been on strike — or just driven by and honked the horn in solidarity — the blog at sutterstrikers.blogs.com is a reminder of the often tiring and confusing experience. It features regular entries from strikers like Emily Stone, who was happy that one of her regular patients came to chat with her on the picket line during a visit to the hospital for kidney dialysis. Tom, another strike blogger, talks about how he's worried about the welfare of patients he'd normally be attending.

> If you want to blog about your workplace, the best thing you can do is start forming a union.

Many entries are just plain, simple calls for solidarity, reiterating why the workers need to stand together. Sal Rosselli, president of the SEIU-UHW, wrote an exultant post the day Jesse Jackson came out to support the strike at a rally. And Stone reports how, after being arrested, she kept up her spirits by chanting with her fellow prisoners in the paddy wagon, "I'm tied up! I can't take it anymore!" — a reference to the union chant "I'm fired up! I can't take it anymore!"

Rosselli says the local union leadership was inspired to start its blog by the Howard Dean campaign. "This is my first blog," he says. "We're learning as we go along. But the Sutter Health fight is a national story, so we wanted to communicate with folks nationally over the Web."

Traditionally, labor organizers have communicated with their membership on the picket lines via newsletters or at meetings. The idea of starting a strikers' blog is a break with this tradition because it gives rank-and-file strikers the chance to talk to the world — and each other — without going through their higher-ups. If strike blogs catch on, they will offer a chance for the public to get a very personal look at why people go on strike and why unions are still crucial for protecting workers' rights.

What I'm hoping to see in coming years are people organizing unions on blogs. Federal labor law protects people engaging in union-organizing — if you're in the process of organizing a union and get fired for it, you can sic a bunch of mad-dog labor lawyers on your ex-employer's ass. That's why union blogs may be some of the safest places on the Web to talk about workplace grievances. Mark Jen, the guy who was fired from Google for blogging about his life at the search megacorp, would probably still have a job today if he'd been blogging about forming a union of Google serfs.

So here's the lesson, brothers and sisters and others: If you want to blog about your workplace, the best thing you can do is start forming a union right now. I'm willing to bet you'll improve conditions for your colleagues in the process.

What do we want? Union blogs! When do we want them? Now! ❖

Annalee Newitz (shootfrick@techsploitation.com) is a surly media nerd who spent many weeks on a picket line drinking coffee and eating doughnuts and screaming slogans. Her column also appears in Metro, *Silicon Valley's weekly newspaper.*

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alt.sex.column by andrea nemerson

Snake pit

Dear Andrea:
I'm a sex worker. I slept with a man I liked very much, but things didn't work out, and he dumped me for another girl that I live with. During our involvement I told him about my profession. I chose to be honest since I hoped we'd continue seeing each other. (After he dumped me, I started telling more people what I do.)

I moved into a new room, which he had once lived in. When I started moving my stuff in, I found that he'd written "No Dirty Whores" plus some other nonsense on my new door in thick permanent marker. I was pretty fucking pissed off, but most of my housemates were like, "Oh, that's too bad." I think it's hate speech and really inappropriate. I considered the possibility that it was a joke or something, but even if he wasn't thinking about my work, he was just being incredibly insensitive. Either way it was fucked up to me as a woman, a sex worker, and someone he slept with. I confronted him later, and he apologized, but he did not have the balls to apologize to me without prompting. He's very good friends with my roommate, and I am positive she told him I'm pretty upset. To be fair, we weren't in a relationship; we were just sleeping together. So it's not like my ex, whom I was with for months, wrote slander on my door. My question: Am I right in saying this is hate speech, and if so, should I still feign politeness with him? I recently made a resolution to try to maintain relationships with former lovers, and I made attempts to be nice to him before he wrote that shit on my door, but now I'm not sure if it's worth it. He still comes around often enough and cuddles in our living room with the girl he picked up after me. How do I treat someone who is still in my home after he fucked with my space and insulted me?

Love,
Still Bitter

Dear Bitter:
This dickwad Sharpied your door, the one you're paying rent on, with the equivalent of "Smelly Girlz Stay out!!" (but scarier) and you're wondering how polite you need to be the next time you stumble over him and your replacement "cuddling" on your living room floor? Don't you think a crisp "Hey, fuck you, I'm moving" might be the better option? (Before the e-mails pour in, yes, I know she's in San Francisco or some other overcrowded Hipsterville and the housing sitch is dire, etc. etc., but if you can afford one room in an oversubscribed flat full of ethically lax, unappealingly incestuous slackers, you can afford a different one.)

I must admit to finding the concept of "hate speech" generally unpersuasive, and in your case I see you wasting a lot of energy wondering whether Dickwad's mean-spirited, faintly threatening, and, I keep imagining, poorly spelled and ill-punctuated graffito constituted hate speech or was merely "inappropriate." Who cares? It was foul either way. If you ask me, which you did, the concept of hate speech has its place but, like similar attempts to police language for the public good, is just as likely to be used to silence the politically inconvenient as to protect the truly vulnerable from harassment and harm. If something is bad enough to be considered a hate crime, it's bad enough to be considered a crime, period; a threat is a threat whether couched in racist, sexist, or whatever-ist terms or not, and insults from the ignorami are usually best countered with cleverer insults and a refusal to be dragged down to ignoramus level. Please don't take this to mean that I would shrug off "No Dirty Whores" scrawled on my door or yours as no big deal. Defacing your door with insults was childish and boorish, and, indeed, I wonder about any girl who would happily "cuddle" with a guy who thinks it acceptable to express himself in such a fashion. I certainly don't see how you're under any obligation to be polite, feigned or otherwise. The guy is a churl, and a pretty stupid one to boot.

The stupid churl, unfortunately, is friends with your roommate and has probably been hanging around there longer than you have. Add in the fact that the other members of the household failed to rally to your side ("Oh, that's too bad") and it becomes clear that it's back to Craigslist for you. If indeed you are in San Francisco or some similar mecca of cool (Madison? Portland? Vancouver?), then yes, I get it that it's hard to find a room. By the same token, it's easy to find people who are less complicated (your current place sounds like a snake pit) and far less judgmental, except perhaps in the other direction: "You're a sex worker? Cool!" This may be annoying in its own right, but it's better than hate speech.

Love,
Andrea ❖

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

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FOOD & DRINK

Tropic-trōpic

By Paul Reidinger

GUARDIAN PHOTO BY RORY McNAMARA

A view to a thrill: Only some interesting ironwork separates this happy couple from the joy of Sneaky Tiki's drunk chicken.

In memory, Hamburger Mary's is a portfolio of dim images, but then it was always after dark when one visited, and one's mind was elsewhere anyway — perhaps at the Stud, which at one time could be found just across the street and was said to be the haunt of tasty blonds. As for Hamburger Mary's: The burgers were OK — moderately tasty. One really went there for the campy-festive mood and the convenience of taking on fuel at the brink of nighttime SoMa operations.

Sneaky Tiki, which (under the auspices of Greg Bronstein and Craige Walters) opened in September 2005 in the old Hamburger Mary's space at the corner of Folsom and 12th, gave me a surprising shiver of lost times recollected when a friend and I stepped through the door one early autumn afternoon. As it happened, we stepped through the wrong door, the old Hamburger Mary's entrance on Folsom, now a portal to Sneaky Tiki's lounge; the door to the restaurant is around the corner, on 12th, and if that door existed 20 years ago, I managed not to notice.

But this slight misfire did not matter, nor did the curious fact of sunshine, and we were soon seated in the once-and-future dining room. The makeover has been thorough; all vestiges of hippie Victoriana have been scrubbed away and replaced by an ultramodern, discreetly hard-edged tropical look of pale green, largely bare walls that seem almost visibly to tremble under the throbbing spell of house music. Such sounds were never to be heard at Mary's, but ... there is still an unmistakable homo vibe to things and to the staff in particular, who are more Banana Republic than boho but still warm and friendly, with a soupçon of flirtatiousness, as if they have communed with the spirits of the past.

The food is another matter. Although we could interpret the Niman Ranch burger as homage to Hamburger Mary's, and while both lunch and dinner menus include a few other little bows to American standards (among them an excellent grilled-chicken sandwich [$8.95], served on puffs of soft bread that could easily pass for small life preservers), the kitchen takes many of its cues from the foods of Polynesia and southeast Asia and quite a few more from the Caribbean. Even beyond the tiki theme, the island tones of the cooking aren't surprising: Executive chef Edward Blyden has Caribbean roots, and consultant chef Thanya Suwansawad grew up in Thailand.

I would, in fact, describe my experience of the chef's pan-fried noodle dish ($8.95), a kind of daily special or surprise, as distinctly Thai: an ovoid mound of broad, flat noodles tossed with lemongrass, ginger, and basil, along with snow peas, split bok choy, and chunks of boneless chicken, with some fish sauce for seasoning. But things quickly move offshore with such choices as island meatballs ($7.95), highly spiced little asteroids on skewers, which make dipping — into mango ketchup and truly fiery cilantro-jalapeño sauce — easy. (If you have sauce left over, you will be plunging your complimentary wonton chips into the dregs.)

The meatballs recur in the pu-pu platter ($12.95), a triple-decked party tray of appetizery items, among them "spider bowl" calamari (tender rings, lightly breaded), beef jerky (glossy and moist: housemade?), and sweet-potato straws, which were essentially matchstick fries made from sweet potato and quite undersalted, as we reckoned the matter. That did not stop us from eating them up; we just salted to taste and got on with it.

An attraction of the roster of main dishes is a (comparative) wealth of possibilities for two. Such implied communitarianism — all for one and one for all! — runs very much against the American grain of individual prerogative, but since individualism has turned malignant and metastatic in our time, we agreed to strike a small, and tasty, blow against it. Also, it is just easier to order one thing and be done with it. So: the tiki harvest ($29.95), a large ahi filet, rubbed with nine-spice powder and grilled before being buried under a jackpot of clams and mussels that fill the platter like quarters spilling out of a Vegas slot machine.

I would have preferred the tuna to be a bit rarer, but even in its state of medium doneness it remained moist and supple, and as it disappeared we discovered the fail-safe mechanism: a vivid pool of garlic fish sauce gathered at the bottom of the platter. It was just the thing to pour over a side of fried rice ($5.95) as a thrifty means of enlivenment.

Desserts tend to have a tropical flair, or at least refer to islands in the sun. In the second category, we found isle of chocolate pot de crème ($6), a perfectly serviceable chocolate pudding supposedly pepped up with chipotle pepper. We were unable to detect any smoky heat. The fruit dip tropicale ($6), meanwhile — basically a white-chocolate fondue — falls in the first group by virtue of its dippable fruits, among them kiwi and mango, though the slices of the latter we found to be overripe and, to judge by the alcohol breath, we suspected of either having been crudely marinated in vodka or having passed the gates of natural fermentation. The star of the show was the dipping sauce, which was made from real white chocolate (not the fake, cheap American stuff of sugar and vanilla) and showed to best advantage when spooned straight from the chafing pot.

We were quite shameless about this, even as the hipsters loitering at the bar, resplendent in their mock turtlenecks and Italian shoes, cast sneaky — perhaps envious? — glances our way. ❖

Sneaky Tiki. *1582 Folsom (at 12th St.), SF. (415) 701-TIKI. Lunch: Mon.-Fri., 11:30 a.m.-4 p.m. Dinner: Sun.–Thurs., 5–10 p.m.; Fri.–Sat., 5–11 p.m. Full bar. American Express, Discover, MasterCard, Visa. Noisy. Wheelchair accessible.*

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Without Reservations

The butter nut

For a number ot years, the "mid-'90s" seemed like just a few years ago, but suddenly it is the mid-naughts (is that a polite term?), and an eventful decade now separates us from that golden time. Among the many reasons to be nostalgic about 1995, one, for me, stands taller than the rest: 89¢-a-pound butter. Yes, butter was almost continuously on sale then — sweet butter, lightly salted butter — and, like some kind ot pastry-crazed survivalist, I kept pounds and pounds ot it in the freezer as insurance against the day when the price might skyrocket to $1.39 a pound. (Butter freezes brilliantly: yet another reason to love it.)

But I misgauged the skyrocketing, and at some point in the later '90s, it occurred to me that butter on sale at $1.69 a pound was as treezerworthy a price as I was likely to tind in a town gone suddenly boom. These days ... well, I cannot really bear to cite too many figures, but $5 or $6 a pound doesn't seem unusual, blow-it-out-to-the-bare-walls specials are surpassingly rare, and the freezer space I once kept clear for the next great influx of butter is now a wasteland ot the ragtag: Ziploc bags of torgotten nuts and dried peppers, a pint ot sorbet dating to the end-stage Clinton era.

The DIY solution is less about saving money — though there is a chance of this — than about a certain satisfaction in doing something for oneself rather than buying a prepackaged version made in a factory somewhere, in conditions and according to standards we cannot see, for the financial benefit of shareholders we also cannot see. And making one's own butter is surely one of the easier ways to strike this chord of self-reliance. All you need, really, is heavy cream (organic, or the more nearly so the better) and some sort ot churning apparatus. I use a stand mixer fitted with the whisk.

The procedure is straightforward: You whisk the cream at moderate speed. You will see it thicken, to soft peaks and then stiff peaks. Whip on and in a few more seconds you will see the cream's texture lose its velvetiness and become almost granular, with a slight yellowing of color. At this point splash in some well-chilled water (ice cubes in a pitcher of water work well), and the cream should immediately seize into butter. You then gather it up, squeeze out the buttermilk, rinse, and repeat a few times, then salt lightly if desired and shape into a log or block. If you have no immediate use for your butter, you can refrigerate it or even — space permitting! — freeze it,.

Paul Reidinger
paulr@sfbg.com

cheap eats by dan leone

The name game

No-Name Sushi has a name.

Haywire Winterwire has a name. He called me last night to tell me. "I have a name," he said. "I have a new name!"

I was making myself a refrigerator omelet for dinner. Let's see, we have a carrot, some celery, onion, a few olives, some leftover marinara sauce, and about 30 eggs. Always plenty of eggs in the chicken farmer's refrigerator.

"What's your new name?" I said, squeezing the phone between my shoulder and ear. Chopping stuff.

"Styles ... Bitchly."

"What?"

"Styles Bitchly."

I laughed for about 15 minutes, and he admitted that it wasn't his invention. An old rock-and-roll drummer, I think he said, or actually a number of people, probably all rock-and-roll drummers, sported the name Styles Bitchly. Haywire plays clarinet. Standards from the '20s and '30s. He's also an accomplished penny whistler.

Earl Butter plays guitar. Earl Butter has a name. His name is Earl Butter and he's getting his hair back. This is a marvelous thing, considering that he's been going bald for as long as I've known him, which is, what, almost 20 years, pretty much exactly. Plus a couple months. He was the first person I met when I moved away from Ohio to go to grad school in New Hampshire. We became best friends. We were 22 years old and he was already balding. I have pictures to prove it.

The secret to his current full head of hair is twofold: Mr. Rogers, and rum.

Mr. Rogers — you all remember what that's about, right? "I'm eating a Chinese egg roll. And when I eat it," he said, "I'm still Mr. Rogers!" This was before he died. Nevertheless, as I believe I've already demonstrated, it has become like a Jesus thing to us, redeeming our sins and saving us from ourselves and whatnot. Salvation, the Way ...

Rum is another thing entirely. Like Mr. Rogers, it can have a profound effect on Sir Reality. With Mr. Rogers, forget it, it's done. You have hair. You are, if you're me, a calypsonian. It's as automatic as Dorothy's new red shoes.

To review, all you have to do, give or take a "Chinese egg roll," is say you are something, or someone, or still something or someone, pour in a bunch of rum.... Or maybe you want to be somewhere. Else, I mean, the likes of which there is no place.

Rum is good, but you run out of it. Then you have to click your heels together and somehow get to the Rite Aid on 24th Street because that's where it's cheap. Sometimes it's on sale, but even if not ... cheap.

And of course you've lost track of the time, missed dinner, but you've had a late big lunch, let's say, so you're not starving, but still you should have a little something.

Sushi, right? It's the perfect time for sushi. Nine-thirty p.m. I wanted to go to Miyabi because I know you can get 10 pieces of saba for 10 bucks. But Earl suggested No-Name, because he knows better than I do. Would you believe I'd never been to No-Name? Too popular, can't be any good, I thought. Or can't be cheap.

It's cheaper than Miyabi! It's cheaper than dollar-sushi day in Sebastopol! And it's a great little funky place inside. No wonder there's a line out the door half the time.

Check this out: four pieces of tuna, $3.95. Four pieces of hamachi, $4.15. Four pieces of my beloved saba, $3.40. And so on. Octopus, $3.45. Vegetable ones, including "pickled beefsteak plant seeds," all for well under four-for-four.

I wish I could say that everything sucked, so as not to encourage anyone else from getting in line ahead of me. But —

I just won't say anything. I'll review instead the great CD Earl Butter bought me at Streetlight, by way of being a swell cat. Dan Reeder, another person with a name. He plays homemade guitars and sings very simple, very beautiful, often very short homemade songs that anyone in their right mind would wish they'd of written.

Well, what the hell are pickled beefsteak plant seeds?

Bring your own bottle.

Rum. Help me to syncopate. Put it in me. Help me to have a name, like the late Mr. Rogers and others. Even No-Name Sushi. ❖

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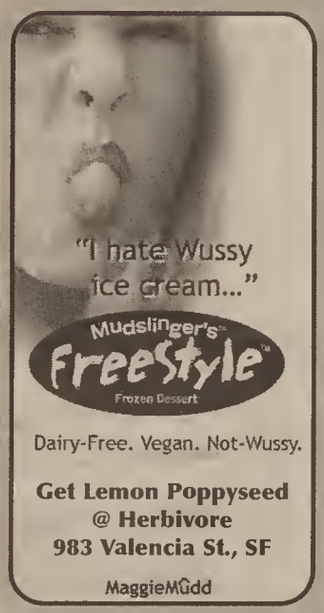

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meatless by miriam wolf

Good-bye, hello

After more than 15 years prowling the streets of San Francisco trying to find good things to eat, I've packed it in and moved to Portland.

There's so much to miss about the Bay Area. Good friends. Good food. But trading in an 800-square-foot apartment for a full-sized house with a yard and a good school down the block is just the right thing to do. So good-bye, Greens. Tah-tah, Thanh Thanh. Au revoir, Udupi Palace. Ciao for now, Millenium. Rock on, Rainbow Grocery.

But as much as people in San Francisco (myself very much included) can think that great vegetarian food can't be found outside the nine Bay Area counties (oh, all right, two or three counties), there are lots of great veggie places to eat when you venture outside your own city. The key is finding them.

There's a ton of vegetarian restaurant round-ups available on the Web. Sites like the Vegetarian Resource Group (www.vrg.org) and Happy Cow's Vegetarian Guide to Restaurants and Health Food Stores (www.happycow.net) can point the way to a host of vegetarian restaurants. We used them this summer when we traveled through Idaho, Utah, and Wyoming.

And while Wyoming, where I grew up, remains a vast wasteland bereft of vegetarian goodies, Utah, it turns out, can be pretty hip. In Salt Lake City, we felt pampered after driving more than 400 miles when we sprung for dinner at Sage's Café. This upscale "vegetarian organic" restaurant features lovingly prepared from pristine ingredients. It could easily rival some of the Bay Area's best veggie restaurants. But the atmosphere is a little more down home (though still elegant in its way); Sage's Café even has a children's menu.

> People in San Francisco think that great vegetarian food can't be found outside the Bay Area.

Its offerings are a bit of a world cuisine jumble — you can get a Philly "Cheeze Steak," tacos, pasta with pesto, or even a Thai-style curry. Often this is a recipe for culinary disaster, but Sage's Café pulls it off. We tried a soba salad that was packed with veggies and slippery buckwheat soba noodles. But what everyone just kept grabbing for were the chunks of spicy "blackened" tempeh. They were as addictive as potato chips.

The cashew coconut curry was a huge bowl of veggies floating in a spicy coconut broth. While the flavors were not as awesomely crazy-making as you'll find in the best Thai restaurants, the emphasis on great organic produce made the dish stand out. We couldn't resist ordering a pesto-tempeh sub, also a study in new and delicious ways to eat tempeh. One of our very favorite dishes came from the children's menu — a little plate of steamed vegetables with "carrot butter." The carrot butter was smooth and thick, more like a paté. The flavor was sweet, the mouth feel unctuous without the use of dairy products.

If you're in Salt Lake City, Sage's will satisfy your hankering for some tasty vegan organic grub to fortify yourself for a tour of the nearby Mormon Temple. Once a month it offers an evening of fine raw food dining.

But what about Portland, you ask? Well, Portland is a vegetarian food paradise, with more vegetarian restaurants per capita than even the Bay Area (statistic just spouted off, not actually verified, but you get the idea). Paradox Palace Café and Vita Cafe, sister restaurants in two different up-and-coming neighborhoods, serve breakfast to die for, including vegan corn cakes topped with either sweets (maple syrup) or savories (salsa, guac and sour cream), vegan biscuits with almond gravy, and big ol' homemade vegetarian corn dogs. Weirdly, both places also serve cow-based hamburgers. Go figure.

Portland is also the fake meat capital of the world, with two establishments devoted to its consumption. Veganopolis is a downtown café–art gallery that started out as a food cart. It serves warming soups, salads, and sandwiches. A Tofurky melt or seitan Reuben sandwich should keep those cured-meat cravings at bay. Across the river, Food Fight is an all-vegan grocery store that features all of your favorite soy jerkies, frozen gluten ham, and other packaged delights. The Web site (www.foodfightgrocery.com) is a great place to go if you love to read forums in which vegans flame omnivores.

Getting to know the Bay Area's vegetarian scene for this column has been an eye-opening delight. Thanks to all the veggie fans who checked out this column, and especially to those who wrote to offer support, clarification, or just greetings. ❖

E-mail Miriam Wolf at miriam@coolcopy.com.

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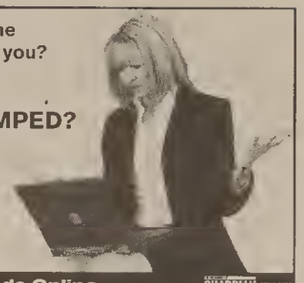

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FOOD & DRINK

Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

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¢ less than $7 per entrée
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$$ $13–$20
$$$ more than $20

Critic's choice

Dragonfly serves the best contemporary Vietnamese food in town, in a calmer environment and at a fraction of the cost of better-known places. (PR, 8/05) 420 Judah (at Ninth Ave.), SF. 661-7755. Vietnamese, L/D, $$, AE/MC/V.

Recently reviewed

Maverick holds several winning cards, including a menu of first-rate New American food, a clutch of interesting wines by the glass and half glass, and a handsome, spare Mission District setting discreetly cushioned for sound control. (PR, 9/05) 3316 17th St. (at Mission), SF. 425-8538. American, L/D, $$, AE/DS/MC/V.

La Provence bestows a welcome dash of south-of-France sunshine to an often befogged city. Many fine Provençal standards, including a memorable tarte tropézienne. (PR, 9/05) 1001 Guerrero (at 22nd St.), SF. 643-4333. French, D, $$, MC/V.

Range recaptures the dot-com spirit of 1999 with its generically edgy postmodern look, but the food at its best is honest and spirited. The coffee-rubbed pork shoulder, a variation on mole, is a one-in-a-million dish. (PR, 9/05) 842 Valencia (at 19th St.), SF. 282-8283. California, D, $$, MC/V.

On the cheap: spicy!

Assab dishes up unforgettably spicy Eritrean food, family-style, in a comfortable space near the University of San Francisco. Honey wine, for those so inclined. (PR, 9/05) 2845 Geary (at Collins), SF. 441-7083. Eritrean, L/D, $, AE/DS/MC/V.

Chutney combines elements of college-town haunt and California bistro. The Pakistani-Indian food is fresh, bright, spicy, and cheap. (Staff) 511 Jones (at O'Farrell), SF. (931-5541. Indian/Pakistani, L/D, ¢.

Spices! has an exclamation point for a reason: its Chinese food, mainly Szechuan and Taiwanese, with an oasis of Shanghai-style dishes, is fabulously hot. Big young crowds, pulsing house music, a shocking orange-and-yellow paint scheme. Go prepared, leave happy. (Staff) 294 Eighth Ave. (at Clement), SF. 752-8884. Szechuan/Chinese, L/D, $, MC/V.

Downtown, Embarcadero

Bocadillos serves bocadillos — little Spanish-style sandwiches on little round buns — but the menu ranges more widely, through a variety of Spanish and Basque delights. Decor is handsome, though a little too stark-modern to be quite cozy. (PR, 8/04) 710 Montgomery (at Washington), SF. Spanish/Basque, L/D, $, MC/V.

Fleur de Lys gives its haute French cuisine a certain California whimsy in a setting that could be the world's most luxurious tent. There is a vegetarian tasting menu and an extensive, remarkably pricey wine list. (PR, 2/05) 777 Sutter (at Taylor), SF. 673-7779. French, D, $$$, AE/DC/DISC/MC/V.

The Mandarin, though a Gen Xer by birth and a longtime resident of touristy Ghirardelli Square, still offers a matchlessly elegant experience in Chinese fine dining. A surprising number of genuinely spicy dishes; superior service; wine emphasized over beer. (PR, 9/04) 900 North Point (at Polk, in Ghirardelli Square), SF. Chinese, L/D, $$, AE/DC/DS/MC/V.

Mijita shows that Traci des Jardins can go downmarket with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic, high-quality ingredients. (PR, 4/05) 1 Ferry Bldg. #44, SF. 399-0814. Mexican, B/L/D, ¢, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), SF. 391-1849. Grill, L/D, $$, AE/MC/V.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), SF. 981-4664. Italian, D, $$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway (at Kearny), SF. 982-6223. Mediterranean, L/D, $$, AE/MC/V.

Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton (at Union), SF. 989-7800. American, BR/L/D, $$, AE/DC/MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Staff), 1630 Powell (at Green), SF. 646-0018. Bolivian, BR/D, $$, AE/MC/V.

Rose Pistola cooks it up in the style of Liguria, and that means lots of seafood, olive oil, and lemons — along with a wealth of first-rate flat breads (pizzas, focaccias, farinatas) baked in the wood-burning oven. (PR, 7/05) 532 Columbus (at Green), SF. 399-0499. Italian, L/D, $$, AE/DC/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (PR, 8/03) 1707 Powell (at Union), SF. 982-8123. Italian, $$, L/D, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (Staff) 448 Brannan (at fourth), SF. 904-4100. American, D, $$, AE/MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (Staff) 139 Eighth St. (at Minna), SF. 255-8783. California, L/D, $$, AE/MC/V.

Hawthorne Lane comes about as close to restaurant perfection as is possible in this world. The California cooking shows marked Asian influences; the mutedly elegant decor is welcoming, not stuffy. Sublime service. (Staff) 22 Hawthorne Lane (between Second and Third Sts. at Howard), SF. 777-9779. California, L/D, $$$, MC/V.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (Staff) 816 Folsom (at Fourth St.), SF. 495-5775. Mediterranean, L/D, $$$, AE/MC/V.

Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic. Jaywalk with care. (PR, 6/04) 937 Harrison (at Fifth St.), SF. 278-0480. Peruvian, L/D, $$, AE/MC/V.

Oola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (PR, 10/04) California, D, $$, AE/MC/V.

Town Hall offers the lusty American cooking of the Rosenthal brothers in an elegantly spare, New England–ish setting. There is a large communal table for seat-of-the-pants types or those who like their conviviality to have a faintly medieval air. (PR, 12/03) 342 Howard (at Fremont), SF. 908-3900. American, L/D, $$, AE/MC/V.

Nob Hill, Russian Hill

Acquerello reminds us that the Italians, like the French, have a high cuisine — sophisticated and earthy and offered in a onetime chapel with exposed rafters and sumptuous fabrics on the banquettes. Service is as knowledgeable and civilized as at any restaurant in the city. (PR, 3/05) 1722 Sacramento (at Polk), SF. 567-5432. Italian, $$$, D, AE/DS/MC/V.

Bacio offers homey, traditional Italian dishes in a charmingly cozy, rustic space. Service can be slow. (PR, 1/05) 835 Hyde (at Sutter), SF. 292-7999. Italian, L/D, $$, AE/MC/V.

The Grubstake might look like your typical Polk Gulch diner — sandwiches and burgers, open very late — but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguiça. If you crave caldo verde at 3 a.m., this is the place. (Staff) 1525 Pine (at Polk), SF. 673-8268. Portuguese/American, B/L/D, ¢, cash only.

O'Reilly's Holy Grail, a redo of the old Maye's Oyster House that strikes harmonious notes of chapel and lounge, serves a sophisticated and contemporary Cal-Irish menu. (PR, 10/05) 1233 Polk (at Sutter), SF. 928-1233. California/Irish, BR/L/D, $$, AE/DS/MC/V.

Persimmon offers a tasty, fairly priced Middle Eastern menu to tourists, theatergoers, and neighbors alike. Excellent hummus. (PR, 9/05) 582 Sutter (at Mason), SF. 433-5525. Middle Eastern, B/L/D, $, AE/DC/DS/MC/V.

Civic Center, Tenderloin

A la Turca is a surprisingly stylish spot on a not particularly stylish block. Excellent pides, Turkish beer. (PR, 3/04) 869 Geary (at Larkin), SF. 345-1011. Turkish, L/D, $, AE/MC/V.

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (Staff) 1298 Market (at Ninth St.), SF. 621-1994. Vegetarian, L/D, ¢, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design enhances the illusion of sitting at a

beach café. (Staff) 41 Franklin (at Oak), SF. 626-8727. Brazilian, L/D, $, MC/V.
Gyro Kebab adds to the Turkish presence in the Tenderloin. The signature dish, swordfish kebab, is estimable, but almost everything else on the menu is crisply prepared too. (PR, 4/05) 637 Larkin (at Eddy), SF. 775-5526. Turkish, L/D, $, AE/MC/V.
Gyro King has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikli for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (Staff) 25 Grove (at Larkin), SF. 621-8313. Turkish/Mediterranean, B/L/D, ¢, MC/V.
Indigo serves up good California cuisine in a pleasantly stylish setting. A great pre-symphony choice. (Staff) 687 McAllister (at Gough), SF. 673-9353. California, D, $$, AE/MC/V.
Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (Staff) 300 Grove (at Franklin), SF. 861-5555. California, D, $$$, AE/DC/DISC/MC/V.
Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. Your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), SF. 771-7300. American, L/D, $, AE/DC/DISC/MC/V.
Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (Staff) 743 Larkin (at O'Farrell), SF.776-9814. Pizza/eclectic, D, $, AE/DS/MC/V.
Pagolac For $10.95 a person you and two or more of your favorite beef eaters can dive into Pagolac's specialty: seven-flavor beef. Less carnivorous types can try the cold spring rolls, shrimp on sugarcane, or lemongrass tofu. (Staff) 655 Larkin (at Ellis), SF. 776-3234. Vietnamese, L/D, ¢.
paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (Staff) 199 Gough (at Oak), SF. 552-7132. Mediterranean, D, $$, AE/DC/MC/V.
Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (PR, 9/04) 1075 Sutter (at Larkin), SF. 345-9547. Arabic/fusion, B/BR/D, $$, AE/DS/MC/V.

Hayes Valley

Absinthe restyles the rustic foods of southern France into sleek urban classics. No absinthe; have a pastis instead. (PR, 11/03) 398 Hayes (at Gough), SF. 551-1590. Southern French, B/BR/L/D, $$, AE/DC/MC/V.
Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (Staff) 1815 Market (at Guerrero), SF. 552-4451. Peruvian, D, $$, MC/V.
Espetus means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meats, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (PR, 3/04) 1686 Market (at Gough), SF. 552-8792. Brazilian, L/D, $$$, MC/V.
Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (Staff) 320 Hayes (at Franklin), SF. 863-5545. Seafood, L/D, $$, AE/DC/DISC/MC/V.
Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (PR, 5/05) 131 Gough (at Oak), SF. 252-1369. California, D, $$, AE/CB/DS/MC/V.
Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes (at Laguna), SF. 252-9289. German, BR/D, $, AE/MC/V.
Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (PR, 2/05) 1658 Market (at Franklin), SF. 552-2522. California, B/L/D, $$$, AE/MC/V.

Castro, Noe Valley, Glen Park

Le Bon Gateau offers pastries, cakes, cookies, sandwiches, and salads in a heart-of-the-Castro setting bright with red paint and social intrigue. (PR, 6/05) 476 Castro (at 18th St.), SF. 621-2767. Eclectic, B/L/D, ¢, MC/V.
Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (PR, 9/04) 4288 24th St. (at Douglass), SF. 821-7652. American, D, $$, AE/MC/V.
Fresca raises the already high bar a little higher for Peruvian restaurants in town. Many of the dishes are complex assemblies of unusual and distinctive ingredients, but some of the best are among the simplest. The skylit, barrel-ceiling setting is quietly spectacular. (PR, 7/05) 3945 24th St. (at Noe), SF. 695-0549. Peruvian, L/D, $$, AE/DS/MC/V.
Los Flamingos mingles Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (PR, 11/04) 151 Noe (at Henry), SF. 252-7450. Cuban/Mexican, BR/D, $, AE/DC/DS/MC/V.
Lucky Time drifts happily between the foods of Vietnam and China. Low prices, fast service, reasonably nice decor, location vastly convenient to public transport. (PR, 3/05) 708 14th St., SF. 861-2682. Vietnamese/Chinese, L/D, $, MC/V.
Tapeo at Metro City Bar has a leg up on most of the city's tapas places, since it is part of an actual bar (and a gay bar!) in the true tapas tradition. It has a second leg up because the food is both innovative and authentically Iberian. An excellent locale for street surveillance. (PR, 8/04) 3600 16th St. (at Market), SF. 703-9750. Spanish/tapas, D, $, MC/V.

Continued on page 44

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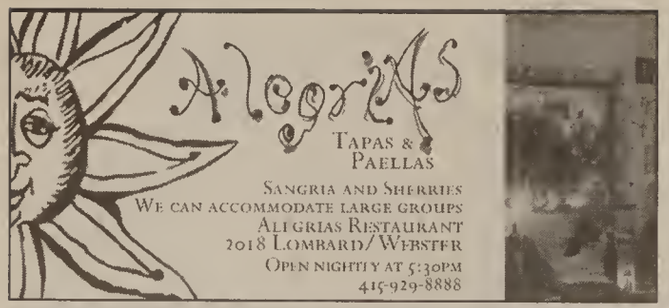

FOOD & DRINK

Eat Here Now

From page 43

Thai Chef joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in meatless guise. (PR, 3/05) 4133 18th St. (at Collingwood), SF. 551-CHEF. Thai, L/D, $, MC/V.

Haight, Cole Valley, Western Addition

All You Knead emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (Staff) 1466 Haight (at Ashbury), SF. 552-4550. American, B/L/D, ¢, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (Staff) 1607 Haight (at Clayton), SF. 701-9301. California, L/D, ¢, MC/V.

Bia's Restaurant and Wine Bar proves hippies know what's what in matters of food and wine. An excellent menu of homey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (PR, 11/04) 1640 Haight (at Cole), SF. 861-8868. California/Middle Eastern, L/D, $, AE/DC/MC/V.

Blue Jay Cafe has the Mayberry, RFD, look, and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under $10. (PR, 4/04) 919 Divisadero (at McAllister), SF. 447-6066. American/soul, BR/L/D, $, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), SF. 931-7427. Barbecue, L/D, $.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (PR, 5/04) 86 Carl (at Cole), SF. 566-1274. Burgers, L/D, $.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole (at Carl), SF. 566-3063. Fusion, D, $$, AE/MC/V.

Fly could easily host séances, but if your only interest is food and drink you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (PR, 1/03) 762 Divisadero (at Fulton), SF. 931-4359. Mediterranean, L/D, $, AE/DC/DS/MC/V.

Frankie's Bohemian Cafe has Pilsener Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant, Pacific Heights, het. Follow the crowd and stick with the burgers. (PR, 2/05) 1682 Divisadero (at Pine), SF. 921-4725. Czech/American, L/D, $, AE/MC/V.

Hukilau brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam, too, if you want it. (PR, 2/03) 5 Masonic (at Geary), SF. 921-6242. Hawaiian/American, BR/L/D, $, MC/V.

Maroc feels loungey in a dim, hip way, and the range of north African plates can be ordered in versions small or large, depending on the size and inclinations of your party. Especially good: Moroccan seafood cigars. (PR, 3/05) 1725 Haight (at Shrader), SF. 387-8845. Moroccan, BR/D, $, AE/DC/DS/MC/V.

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (PR, 11/03) 775 Frederick (at Stanyan), SF. 681-4355. Vegetarian/Indian, L/D, $, MC/V.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (PR, 12/04) 400 Haight (at Webster), SF. 552-8309. Indian/Pakistani, L/D, $, MC/V.

Winterland borrows the nostalgic name of the onetime ice-skating rink cum music venue that once stood on the spot, but the food is pure — and foamy — Euro avant-garde, served to a glam crowd dressed in shades of SoMa black. For a less vertiginous experience, enjoy the bar menu. (PR, 6/05) 2101 Sutter (at Steiner), SF. 563-5025. International, D, $$$, AE/MC/V.

Mission, Bernal Heights, Potrero Hill

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (PR, 6/03) 288 Connecticut (at 18th St.), SF. 255-0370. Moroccan/Mediterranean, L/D, $$, AE/MC/V.

Bistro Annex occupies a narrow space like a glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (PR, 5/05) 1136 Valencia (at 23rd St.), SF. 648-9020. French, D, $, MC/V.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (Staff) 2170 Bryant (at 20th St.), SF. 285-3848. Sushi, L/D, $, AE/DC/DISC/MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (PR, 2/03) 3218 Mission (at 28th St.), SF. 282-6777. Mediterranean, D, $$, AE/MC/V.

Caffe D'Melanio is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the café offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (PR, 10/04) 1314 Ocean (at Plymouth), SF. 333-3665. Italian/Argentine, B/L/D, $, MC/V.

Delfina has grown from a neighborhood restaurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscany — could not be better. (PR, 2/04) 3621 18th St. (at Guerrero), SF. 552-4055. California, D, $$, MC/V.

Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission (at 21st St.), SF. 648-7600. California, D, $$, AE/MC/V.

Medjool doesn't offer much by way of its namesake date, food of the ancient pharaohs, but the pan-Mediterranean menu (which emphasizes small plates) is mostly tasty, and the setting is appealingly layered, from a sidewalk terrace to a moody dining room behind a set of big carved-wood doors. (PR, 11/04) 2522 Mission (at 21st St.), SF. 550-9055. Mediterranean, B/L/D, $$, AE/DS/MC/V.

Oxygen Bar Sake and Sushi Lounge is indeed heavily oxygenated, with tubes popping out of the walls like strange urban mushrooms, but the hipster sushi is worthy of the hipster clientele. Beware the demon tears roll; habañero chilis make it as hot as advertised. (PR, 5/04) 795 Valencia (at 19th St.), SF. 255-2102. Japanese/sushi, D, $$, MC/V.

Pancho Villa The best word for this 16th Street taquería is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), SF. 864-8840. Mexican, BR/L/D, ¢.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (PR, 1/05) 2501 Mariposa (at Hampshire), SF. 241-9390. California, BR/L/D, $$, MC/V.

Spiazzino serves Italian standards in the blond-wood space that once held Val 21. Notable tiramisu. (PR, 4/03) 995 Valencia (at 21st St.), SF. 643-8814. Italian, L/D, $, AE/DS/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), SF. 252-9560; 1003 Market (at Sixth St.), SF. 864-6773; 3211 Mission (at Valencia), SF. 550-1414. Mexican, L/D, ¢.

Vogalonga Trattoria continues a tradition of excellent rustic cooking in a setting of cozy

warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (PR, 11/02) 3234 22nd St. (at Bartlett), SF. 642-0298. Italian, D, $, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty. and surprisingly light. The décor has a definite *Cabaret* edge. (Staff) 381 S. Van Ness (at 15th), SF. 551-7181. German, D, $, MC/V.

Watercress succeeds Watergate — the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (PR, 12/03) 1152 Valencia (at 23rd St.), SF. 648-6000. Fusion, D, $, AE/DC/MC/V.

Wilde Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortably homo-inflected environment. Wilde witticisms adorn the walls. (PR, 9/03) 1900 Folsom (at 15th St.), SF. 621-7145. Irish/pub, L/D, $, MC/V.

Woodward's Garden defies its under-the-freeway setting with a seasonal, reasonably priced California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (PR, 3/05) 1700 Mission (at Duboce), SF. 621-7122. California, D, $$, MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (Staff) 3092 16th St. (at Valencia), SF. 255-9181. Japanese/sushi, L/D, $, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (Staff) 3489 Mission (at Cortland), SF. 821-3949. Indian, L/D, $, AE/DISC/MC/V.

Marina, Pacific Heights, Laurel Heights

Betelnut Peiju Wu is a pan-Asian version of a tapas bar, drawing a sleek postcollegiate crowd with its wide assortment of dumplings, noodles, soups, and snacks. (Staff) 2030 Union (at Buchanan), SF. 929-8855. Asian, L/D, $$, MC/V.

Chouquet's gives stylish little spins to all sorts of French bistro standards, and some non-standards. The general look and tone is sleek and Parisian. (PR, 6/05) 2500 Washington (at Fillmore), SF. 359-0075. French, BR/L/D, $$, AE/DC/DS/MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (Staff) 3154 Fillmore (at Greenwich), SF. 885-4000. California/American, BR/D, $$, AE/MC/V.

Greens All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (Staff) Fort Mason Center, Bldg. A, Marina at Laguna, SF. 771-6222. Vegetarian, L/D, $$, DISC/MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A small but authentic jewel. (Staff) 3127 Fillmore (at Filbert), SF. 563-4755. California, L/D, $$, AE/MC/V.

Sociale serves first-rate Cal-Ital food in bewitching surroundings — a heated courtyard, a beautifully upholstered interior — that will remind you of some hidden square in some city of Mediterranean Europe. (Staff) 3665 Sacramento (at Locust), SF. 921-3200. Mediterranean, L/D, $$, AE/DC/DISC/MC/V.

Yaya deals in Mesopotamian cuisine, and that means unusual and haunting combinations of sweet, sour, and salty. The halogen-lit setting of blue and gold includes a trompe l'oeil mural of an ancient Babylonian city. (PR, 6/05) 2424 Van Ness (at Green), SF. 440-0455. Mesopotamian, D, $$, MC/V.

Sunset

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant, pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (PR, 3/04) 60 West Portal (at Vicente), SF. 564-4006. Turkish, L/D, $, MC/V.

the blender

1. Henry's Drive cabernet, Padthaway, Australia, 2002
2. The search for charentais melons
3. Metaza Five Star Greek brandy
4. Roast duck salad, Baku de Thai
5. Homemade butter

Chouchou Patisserie Artisanale and French Bistro is the place to go for pastry, whether you like it as an edible cap on your pot pies or as a crust beneath your fruit or chocolate tarts. French standards — charcuterie, onion soup — are executed with verve. (PR, 12/03) 400 Dewey (at Laguna Honda), SF. 242-0960. French, L/D, $$, MC/V.

Jimisan brings a stylish and value-conscious sushi option to the Ninth Avenue restaurant row. Good cooked stuff too. (PR, 8/05) 1380 Ninth Ave. (at Judah), SF. 564-8989. Japanese/sushi, L/D, $, AE/DS/MC/V.

Ladda's Seaview Thai Cuisine gazes upon the mists and surfers of Ocean Beach. The kitchen divides its attentions between Thai and American standards. Free parking in the always near-empty lot. (PR, 5/05) 1225 La Playa (at Lincoln Way), SF. 665-0185. Thai/American, B/L/D, ¢, AE/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), SF. 566-7775. Seafood, L/D, $$, AE/MC/V.

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (PR, 8/04) 4041 Judah (at 46th Ave.), SF. 566-5311. Thai, L/D, $, MC/V.

Xiao Loong elevates the neighborhood Chinese restaurant experience to one of fine dining, with immaculate ingredients and skillful preparation in a calm architectural setting. (PR, 8/05) 250 West Portal (at 14th Ave.), SF. 753-5678. Chinese, L/D, $, AE/MC/V.

Richmond

Blue Fin Sushi does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar, Prime Time, where you can enjoy nigiri *and* cheeseburgers. Lots of imaginative, Japanese-style cooked dishes. (PR, 3/05) 1814 Clement (at 19th Ave.), SF. 387-2441. Sushi/American, D, $$, MC/V.

Katia's, A Russian Tea Room evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crimean port is served in a tiny glass shaped like a Cossack boot. (PR, 12/04) 600 Fifth Ave. (at Balboa), SF. 668-9292. Russian, L/D, $$, AE/CB/DC/DS/MC/V.

Mandalay Restaurant still packs them in after 21 years with moderate prices, a handsomely understated decor, and confidently seasoned food of considerable Burmese and mandarin variety. (PR, 5/05) 4348 California (at Sixth Ave.), SF. 386-3896. Burmese, L/D, $, MC/V.

Pachi's brings sophisticated Peruvian cooking to outer Clement. The menu includes a few Spanish dishes such as paella, but the food in the main emphasizes those longtime Peruvian staples, seafood and the potato, each in a variety of guises and subtly spiced. The setting is handsome, though on the spare side of spare. (PR, 2/05) 1801 Clement (at 19th Ave.), SF. 422-0502. Peruvian, BR/D, $$, AE/DC/DS/MC/V.

Pera combines elements of Istanbul café and college-town hangout. The Turkish food is vividly flavored, cheap, and served in big portions. Excellent street-gazing possibilities. (PR, 6/05) 349 Clement (at Fifth Ave.), SF. 666-3839. Turkish, B/L/D, $, DS/MC/V.

Bayview, Hunters Point, and south

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard

Continued on page 46

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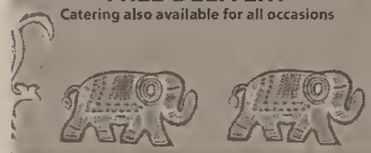
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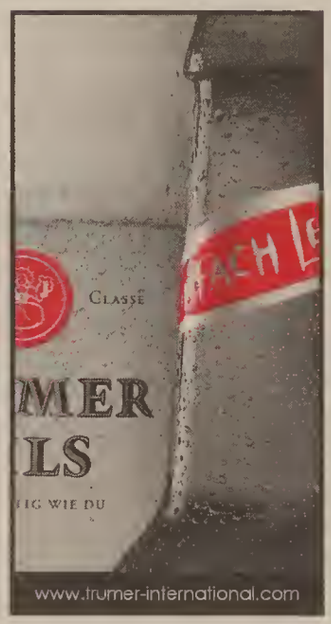

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FOOD & DRINK

Eat Here Now

From page 45

greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore (at Blanken), SF. 330-0736. **Barbecue**, L/D, ¢, AE/DC/MC/V.

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore (at Oakdale), SF. 826-4880. **Seafood**, L/D, $$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for $3.25–$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), SF. 822-1818. **Chinese**, L/D, ¢.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), SF. 285-2828. **Chinese**, L/D, ¢.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not *the* best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), SF. 642-1612. **Mexican**, B/L/D, ¢, cash only.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them $2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) SF. 285-6046. **Chinese**, L/D, ¢.

Berkeley, Emeryville, and north

Café de la Paz Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, and heavenly blackened seacakes served with orange-onion yogurt. (Staff) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. **Latin American**, BR/L/D, $, AE/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. (Staff) 2965 College (at Ashby), Berk. (510) 665-1672. **Middle Eastern/Kosher**, L/D, $, AE/DC/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. (Staff) 2337 Shattuck (at Durant), Berk. (510) 843-1535. **Country French**, B/BR/L, $$, AE/MC/V. Rest rooms not wheelchair accessible.

VIK's Chaat Corner For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (Staff) 726 Allston Way, Berk. (510) 644-4412. **Indian**, L/D, ¢, AE/DC/DISC/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (Staff) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. **Bakery**, B/L/D, ¢. Not wheelchair accessible.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles. French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelets. (Staff) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. **American**, B/L, ¢.

Tropix Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (Staff) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. **Caribbean**, L/D, $, AE/DC/MC/V, Patio not wheelchair accessible. ❖

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Heart core

The filmic gospel according to Peter Kubelka.

By Michelle Silva

In a visual culture increasingly permeated by digital imagery, the disintegration of the exhibition and experience of cinema appears imminent. Peter Kubelka reminds American audiences of the physical presence of cinema as an inimitable medium. With a filmography that is only 63 minutes long, avant-garde master Kubelka (born in Austria in 1934) has progressed film by his metric and metaphoric montages, which are attentive to tactile qualities and mechanics that are exclusive to film. Since the 1950s, Kubelka has remained a committed proponent of film as a pure medium, leaving an indelible mark on international film history and culture, establishing the Österreichisches Filmmuseum in Vienna, then cofounding Anthology Film Archives in New York City in 1978.

Surrendering to his personal vision, Kubelka has subverted several commissions to create his cinematic masterpieces. Frame-to-frame manipulation, displacement of sound and image, and repetition are all recurring aspects of his film work. After a 26-year hiatus, he has re-emerged with a new film, *Dichtung und Wahrheit* (Poetry and Truth), and has toured and lectured in several cities throughout the United States to an overwhelmingly positive reception.

Bay Guardian: *The survival of film as an exhibition medium is definitely an issue right now. People who are teaching cinema are projecting DVDs instead of the actual work. As a major founder of film culture, how do you feel about the future of cinema?*

Peter Kubelka: I do not allow my films to be transferred to video and shown in digital form, which means that if film goes under, I will go under with it. But I don't do this in order to go under [*laughs*]. I'm absolutely convinced cinema as a classic medium will stay on, because it has a heart core which cannot be replaced by any other medium.

BG: *All the media you work in — film, cooking, music — articulate mathematics and time.*

PK: The editing of my metric films is less arithmetic than geometric, which means I have a body contact to film, I count the frames by taking the material in my hands. There is the possibility of bringing in a body intelligence, and not just a mathematical or literary intelligence which comes from outside and does not really touch the medium. Film is culture, and it is a bending, transparent, three-dimensional object.

BG: *People relate to your films on a very basic human level, a physical level. I'm wondering how carefully you consider that physical experience.*

PK: I very much consider it. This is an archaic medium where the public comes to look through the head of the author. It's interesting that we were not so much aware of the physical beauty of cinema before television and before the digital medium.

BG: *Right now, museums often want to show filmmakers' work on a DVD on a loop in a gallery, with ambient light rather than darkness, so people can come and go as they please.*

PK: I've just now been invited to a big exhibition in Germany that will juxtapose various media. They want to represent cinema on DVD, and I'm refusing to participate on the grounds that they do not give cinema an adequate possibility to stand up against other art forms. When you show film on a [digital] screen in a half-lit atmosphere, it is like representing a painting with postcards. DVD is fine, and the digital medium will develop and find its soul and its heart's core. But the imitation of cinema is definitely not what the digital medium can do, should do, and will do.

BG: *I want to ask about the editing vocabulary you developed for your film* Unsere Afrikareise *[Our Trip to Africa, 1966].*

PK: *Unsere Afrikareise* is an artificial natural film [*laughs*]. In nature, every event that moves produces sound; in my film, all events that go on in the visual meet sounds against which they form a metaphor and speak. *Unsere Afrikareise* is completely in sync, but with events that were not redundant. When you see a gunshot go off and you hear the noise of the shot, that's redundant. I can juxtapose a different sound in order to create a metaphor.

The working process was a long one — I worked for five years on the film, and I cataloged every minute detail in the material, visual and acoustic. Then when I sat at the editing table, I had my image on the right side and my sound on the left, and I could work like a poet, putting together my vocabulary, trying out new possibilities.

BG: *Some of your films — for instance* Adebar *[1957],* Schwacheter *[1958], and* Unsere Afrikareise *— have been sponsored or commissioned. Were there points in the process when you were conflicted?*

PK: To put it very simply, I have stolen all my films. I [always] accepted the commission trying to do what these people wanted, and then when I started working, I went the way the film demanded me to go, disregarding the consequences. In the long run I was shown to be right, but this was very difficult for me, because I have several times lost all my social standing. I had to leave the country [Austria], and for many years I was penniless and sought after by lawyers.

BG: *Based on your experience, do you have advice for young artists and filmmakers today?*

PK: My advice is that if you can do otherwise, do not become an artist. If you have to become an artist, then you must do what you really believe in and not make any compromises. Only if you do what you really believe in will your message be clear.

BG: *Can you tell me about the making of your new film,* Dichtung und Warheit *[Poetry and Truth]?*

PK: It is a film with material which I have not shot myself. It's fossil material, leftovers of commercial production. It's not found footage, but carefully hunted-for footage [*laughs*]. The title is the title of Goethe's autobiography. In film acting, you have a moment when the camera already runs and the actor is showing he or she is not acting yet. Then comes the changeover, when he or she starts to act. This was the point of departure for this film. But then I found out [that] before one starts to act, one also acts, because we, like other animals, constantly act in order to survive. The form of the film again changed, and I worked under the auspices of an archaeologist, to enable future generations to pose questions to this material which I cannot pose yet.

I found what I articulated in my metric films is also found in these commercially produced filmstrips. I didn't even have to make surgical interventions in order to once again have a metric and cyclic film.

BG: *It's a brilliant film, a study of humans. It's a tragedy for those who feel, and a comedy for those who think.*

PK: I attempt for my films to be, at the same time, funny and sad. It's just like our existence: We cry and we laugh, and it's great and tragic at the same time.

BG: *The United States is a very commercialized country, so sometimes [audiences here] might think social commentary is the most obvious aspect [of* Dichtung und Warheit*].*

PK: It's one point, but it's not all of it. I always refuse to accept these generalizations about what the US does. The great thing about the US is that it allows so many minorities to live and to speak out and to exist. America saved my life. It was here that I found a reception and people who understood and wanted and needed my work. Although I now also have success in Europe, it really started in America, and I will never forget that.

BG: *What was your first experience with film?*

PK: I was approximately eight years old, and I lived in a small village in the country, and there was a traveling cinema that came [to town]. They introduced a pudding powder — Dr. Edgar's Pudding Powder [*laughs*]. I would sneak into this dark room full of peasant women who were fascinated by this new pudding. I was fascinated that there was this black room, and this moving image in front, when I managed to push myself through the many people to see. For me, the first experience was not about content — not the story, not a great film — but about the medium itself. ❖

'Peter Kubelka: Films and Lectures.' "*Metric Films and* Poetry and Truth," *Thurs/20, 7:30 p.m., PFA Theater, 2575 Bancroft, Berk. $4–$8. (510) 642-0808, www.bampfa.berkeley.edu.* "*Metaphoric Films with* Poetry and Truth," *Sun/23, 7:30 p.m., Yerba Buena Center for the Arts Screening Room, 701 Mission, SF. $5–$8. (415) 978-2787, www.sfcinematheque.org.*

PHOTO BY DOMINIC ANGERAME

The artist at play: Master filmmaker Peter Kubelka strikes a pose during a previous visit to SF's Canyon Cinema (top) and discusses the links between cooking and film (bottom).

the mix

1. 24-hour party people at de Young Museum opening
2. Deerhoof, Octis, and Whysp at Great American Music Hall
3. "Mafia" grave at Presidio pet cemetery
4. Linda Perry's Zep set at Slim's
5. *Kill Me If You Can*, TLC

Gore gore girl

Filmmaker Shannon Lark is living the scream.

By Cheryl Eddy

GUARDIAN PHOTO BY NEIL MOTTERAM

The bride wore blood: The Chainsaw Mafia's Shannon Lark has a head for horror.

Shannon Lark knows zombies. And as a filmmaker, performer, and founder of the Chainsaw Mafia Horror Film Festival, she's well prepared to sound off on the raging "slow vs. running" debate.

"I think it's natural for zombies to evolve," the 23-year-old says. "But the lack of slowness has caused horror films to change direction. Like in *Night of the Living Dead*, with the slow zombies, there was all that anticipation that the zombies were gonna get there. But the fast zombies, they're just there. So it's lacking that suspense."

Lark's own foray into walking-dead cinema, her short film *Whatever Happened to the Zombie Killers?*, owes as much to the "Thriller" video as it does to Romero. Gory, gleeful mayhem is Lark's preferred milieu; she loves it so much it bleeds into just about every aspect of her life.

Raised in Alamogordo, N.M., — the site of the first atomic bomb test — Lark was drawn to the macabre at an early age after watching a particularly gruesome ballet rendition of *Romeo and Juliet*. When she moved to the Bay Area, in 2001, her affection for films like *The Shining* and *Dead Alive* led her to work at Berkeley's Reel Video. She pursued acting, appearing in plays with companies, like the Primitive Screwheads, whose macabre tastes meshed with hers. Also, "I started going to every single horror movie audition that I could," she says. "Whenever I got the parts, I would hang out on set, talking to the director and the crew people."

The self-taught artist parlayed her skills into a second job — at the Parkway Theater, producing and directing commercials for local businesses — and began making her own films. Her first, *Babies for Breakfast*, joshes cannibalism; her second, *Marburg*, stars Lark as a woman who agonizingly succumbs to an Ebola-like virus. She plans to shoot her first feature, *Indignation* (a spin on *Rosemary's Baby*, "with a lot more action"), early next year.

At the moment, Lark is knee-deep in severed limbs and squirting jugulars, preparing for her second Chainsaw Mafia Film Festival. Held at the Parkway (where Lark, in one of her few nonhorror-exclusive gigs, also hosts the Reel Video Cult Freakout series), the event highlights independent short films and trailers from the Bay Area and beyond. Last year's edition was a sold-out success; this year, under the theme "Bring Your Daughter to the Slaughter," Lark is expanding to include a performance by her zombie dance troupe, the Living Dead Girlz; artwork displays; and ample networking opportunities for like-minded fiendish types.

"Vomit bags are given out to every person who walks in the door, full of information from participating artists," she explains. The objective is to facilitate link-ups between, say, a special-effects artist and a director in need of some realistic-looking eyeballs. The idea builds off Lark's Web site, thechainsawmafia.com, named for her production company and set up as a Craigslist-like message board for moviemakers and fans. Lark plans to revamp the site in the next few months, attract more listings, and inspire more creative interactions, with a focus on local productions.

Script Doctor

I heart 'Je T'aime Moi Non Plus'

Asked about *Je T'aime Moi Non Plus* a few years ago, erstwhile Warhol superstar Joe Dallesandro had this to say: "The whole story of the movie is that I'm after this girl who looks like a boy because I want to give her a good butt-fucking. Um, not as unclassy as that, though."

No doctoral thesis could better encompass the flummoxing simplicity of this 1976 push of the cinematic envelope, a European succès de scandale that was barely seen in North America and never released to home video. Vivid memories, bootleg copies, and writer-director Serge Gainsbourg's posthumous position as desiccated groom doll atop the retro-pop Francophilia cake have kept *Je T'aime* a favorite esoteric cultural reference point even among people who haven't actually seen it.

They'll be lining the staircase at Yerba Buena Center for the Arts this weekend as a three-day run of the elusive movie ends visual virginity for those who've been aurally taken by Serge more times than can be counted. "Je T'aime Moi Non Plus" started, of course, in 1968 as the ultimate Swinging Sixties transgression — four minutes of loping groove over which composer, singer, and all-around Dorian Gray manqué (in "after" form) Gainsbourg coaxed actress, vocalist, and superchick Jane Birkin into protesting ecstasies of climax after climax. It is, reputedly, the only song to have been publicly condemned by a Pope.

Eight years later there was still quite enough mileage in that title, not to mention Gainsbourg and Birkin's status as the Continent's most decadent couple, to float his first directorial project. Neither were strangers to the medium: Beyond Gainsbourg's popularity on the charts, in concerts, on TV, and anywhere he went with Brigitte Bardot (his pre-Jane muse), Serge had been a soundtrack composer and actor since 1959. (Leaving little division between art and life, his roles had included "Strange Man," de Sade, and Monsieur Drugstore.) Birkin had accumulated a rather amazing multinational screen résumé only somewhat overshadowed by her tendency to appear nude at every possible opportunity.

Happiness is a hottie called Joe: According to star Joe Dallesandro, *Je T'aime Moi Non Plus* is "still a pretty sexy movie." Since he's in it, we have to agree.

Given those track records, nothing about *Je T'aime* should have been that shocking; but all concerned outdid themselves. Set in a southern France that looks more like the armpit of flattest Nevada, the film filters the rube acrobatics of concurrent Yankee hits *Dirty Mary, Crazy Larry* and *Bobbi Joe and the Outlaw* through transatlantic mescaline. Instead of car chases, gay garbage collectors Krassky (Dallesandro) and Padovan (Hughes Quester) hydraulically unload hitchhikers from their dump truck when one makes a homophobic remark. Instead of buddies fighting over the Girl, mad-jealous Padovan and pixie-cut, boyishly underdeveloped truck stop waitress Johnny (Birkin) fight over Krassky, who — as in Little Joe's Warhol films — is the surly object of all desires.

Part Gallic drive-in yukfest ("So I have gas" shrugs Johnny's loutish, farting boss, "So does champagne — who cares?"), part rough-trade fantasia (à la '70s gay porn classic *Kansas City Trucking Co.*), part Eurotrash objet d'art, *Je T'aime* is at once obsessive and cool, squalid and business-as-usual. As Dallesandro (who in a brief phone chat last week called it "still a pretty sexy movie") opined above, the barely-there plot is driven by, as much as anything, his character's preference to ride Johnny's back road. This invariably sets her to howling so loud they get thrown out of the direst flophouses. In another tender moment, they go on a roller derby date, where the Amazons on wheels prompt her to ask, "Are those girls?" "Like you're a guy," he says, leaning in for a kiss.

Love surely meant never having to say you're sorry for these characters, and for Gainsbourg as well, who died in 1991 of "natural causes" hastened by every unnatural substance known to man. About to hit the Hershey highway, crass Joe further elaborates, "Love is a blind man and he has a candy-colored cane." More succinctly, he later plucks, then gulps, a bit of personal earwax to inform Johnny — who's about to see his backside for the last time, walking away — "See this? This is life. Bitter." (Dennis Harvey)

'Je T'aime Moi Non Plus' *runs Thurs/20–Sat/22, 7:30 p.m., Yerba Buena Center for the Arts screening room, 701 Mission, SF. $5–$8. (415) 978-2787, www.ybca.org.*

"There's already so much interest in the horror genre here — I think that it just needs to be organized better," she says, adding that she doesn't feel the tug of SoCal. "I think that you can create beautiful, inspiring art, whatever kind of artist you are, and you don't have to be in *the* place where it's advocated the most."

Not surprisingly, Lark is less hyped on mainstream horror. "I think that Hollywood is producing a lot of crap," she says, pointing to the recent wave of remakes. "But I think that every time a film is made by an independent filmmaker, it takes just a little bit of power away from the mainstream studios."

Lark is definitely down with gore, but she looks for more than just a played-out slasher story (or sucky vampire tale) when curating for the fest. "I look at the technical aspects, but really I just mostly focus on the story. Even if the film is really horrible, I'm just really glad that it was made, that people are creating something together," she says. Personally, she prefers "psychological horror, something that could possibly really happen" — like her *Marburg*, which plays off fears of an unstoppable disease epidemic.

Lark's Chainsaw Mafia dreams run big. In January she plans to launch the fest as an every-other-month Parkway event, pairing short indie films with classics ("like *Zombie* or *Cannibal Holocaust*"). She also hopes to host a indie horror–focused television show that mixes interviews, clips, shorts, and feature films. She's on board to program 48 hours of continuous screenings at the May 2006 World Horror Convention in San Francisco. And this week alone, besides the Chainsaw Mafia fest, Lark's set to star (and splatter) in the Primitive Screwheads' latest production, *Re-Animator of the Dead*. The Screwheads — who enjoyed a fruitful alliance with another local horror fest, Another Hole in the Head, when they performed *Evil Dead: Live* to a packed house earlier this year — are definitely Lark's kind of folk; they're renowned for literally spraying the audience with carnage.

As for the budding scream queen, Lark admits that her work gives her nightmares sometimes (though she looks forward to them). But she wouldn't be caught dead (though perhaps *undead?*) in a romantic comedy. "If I'm experiencing brain damage, or going nuts, or running from a vicious killer, I think it's just so much more fun." ❖

'The Chainsaw Mafia Horror Film Festival' *runs Thurs/20, 9:15 p.m., Parkway Theater, 1834 Park, Oakl. $6. www.picturepubpizza.com.*

'Re-Animator of the Dead' *runs Thurs.–Sat., 8 p.m. (also Sat., 2 p.m.), through Oct. 30, Off-Market Theatre, 965 Mission, SF. $20–$24. www.primitivescrewheads.com.*

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film

Luck be a lady

Volatile women, charming girls, and a *Bay Guardian* star shoot through the Vancouver film fest. *By Johnny Ray Huston*

The title of Kumakiri Kazuyoshi's endearing V-Cinema effort, *The Volatile Woman*, could double as a thematic subtext lurking inside this year's Vancouver International Film Festival. It introduced more than a few charming girls and ladies of the dark — along with the just-completed Vancouver International Film Centre, host to screenings of landscape artist James Benning's epic poems of water and air, *13 Lakes* and *10 Skies*, among others.

No woman at this year's VIFF was wilder than the title character of *Odete*, and big-screen introductions don't come any better than the one debut performer Ana Cristina de Oliveira receives in João Pedro Rodrigues's follow-up to *O Fantasma*, which proves the Portuguese provocateur hasn't lost his knack for discovering absolutely stunning people to star in his movies. Giving muzak (more specifically, Andy Williams's version of "Both Sides Now") an operatically moving power, the instant Oliveira first roller-skates into view is the most electric moment I've found in a movie this year.

Though sometimes overly schematic, the rest of *Odete* certifies that Rodrigues is a major-league, versatile stylist. No director today shoots immersive darkness so accurately, and yet the stark Tsai- and Pasolini-inflected approach from O *Fantasma* also receives new, colorful layers. At the heart of it all is Odete, a character who explodes the ugly term *fag hag* through the sheer force of her profanely spiritual insistence that she's pregnant with a dead gay man's child.

A woman of a different shape but similarly ferocious spirit powers Marcos Prado's extraordinary documentary *Estamira*. "My mission, besides to be Estamira, is to deliver the truth," declares this 63-year-old spitfire, whose home is a gargantuan garbage dump in Rio de Janeiro. Estamira's truth is one that extends far beyond the limits of sanity ("You have never seen beyond the beyond," she says at one point), to rage against God "the Punster — a wise guy in reverse," his "remote control," and his "electrospherograms" and "negative offensive astral bodies." Spending five years with his subject in order to dig deep into her institutional and family history, Prado crafts a documentary that shames the cookie-cutter polemics that dominate festivals and art houses today. His Salgado-like black-and-white shots of crows and gulls swooping over heaps of refuse have visionary power, nowhere more than when Estamira's yells at "the Punster" are answered by thunderclaps and angry fingers of lightning.

If Toronto's behemoth of a fest now embodies North America's market-obsessed view of cinema, then Vancouver — thanks to programmers Tony Rayns and Mark Peranson — is the art form's heart beating in the dark, a friendly and intelligent site where economic caste systems aren't so dominant. Fitting, then, that one showcase event was Yamiutsu Shinzo's radical remake of his 1982 Super-8 feature *Heart, Beating in the Dark*. While Shinzo's original (also screened) owes a debt to pop Godard, his new version — in which the stars of the first return to reprise their roles and cross paths with a younger infanticidal couple — has the nuanced authority of a director who is his own master. Otomo Yoshihide's great kick-drum-and-guitar score augments Shinzo's magician's flair for temporal play and subtle shifts between gradations of drama and realism.

Gazing down on the Bush-fucked mess of a country below, Vancouver mined the few veins of independence still present within Sundance and ventured outside of it to find the excellent likes of Andrew Bujalski's *Mutual Appreciation*, a black-and-white follow-up to *Funny Ha Ha* in which the characters aren't so likable, and the dialogue is even more offhandedly cutting. Cristi Puiu's Cannes Un Certain Regard prizewinner, *The Death of Mr. Lazarescu*, from Romania, might have been the most epic achievement, a bleakly funny descent into the many-leveled hell of the modern-day medical system. But for sheer pleasure, nothing could match the kaleidoscopic splendor of

Rolling! *Odete* (featuring Ana Christina de Oliveira, top) was one highlight of this year's Vancouver International Film Festival. *Bay Guardian* scribe Chuck Stephens (bottom, left) plays a pivotal role in another standout, *Citizen Dog*.

Citizen Dog, Wisit Sasanatieng's long-awaited follow-up to the film the Weinsteins kidnapped and never let go, *Tears of the Black Tiger.* A gekko with an old lady's face, a chain-smoking preschool girl, and *Bay Guardian* contributor Chuck Stephens (in a small but pivotal role) are just three of the odd treats to be found in a manic musical that makes *The Umbrellas of Cherbourg* look drab. Introducing the film, Stephens said that Sasanatieng's visual style is a tribute to Thai movie posters, and indeed, virtually every shot is banner-worthy.

This year's VIFF had a few more counterparts to Odete and Estamira, female characters who carve their way into a viewer's memory, and it's little surprise that a couple hail from South Korea, the country that — Kim Ki-duk's ludicrous misogyny aside — is offering the most trenchant contemporary commentaries on relationships between men and women. As delicate and lonely as the early Smiths sensibility that informs its title, Lee Yoon-ki's *This Charming Girl* is buoyed by a magnificent performance by Kim Ji-soo, who wordlessly reveals a past of agony in one extended close-up during a wrenching scene near the end. Lee's attentive fellow feeling for his heroine's humdrum daily rituals and unspoken longing is matched only by the deathly still savagery of Zhang Lu's *Grain in Ear,* a China–South Korea production, set in the former country, that examines nationalist and sexist prejudice with (as programmer Rayns noted) Fassbinder's pitilessness sympathy for the underdog. I saw *Grain in Ear* shortly after attending a VIFF lecture on Cinemascope by David Bordwell, and while Zhang isn't working within the format, his peerless framing of shots illustrated Bordwell's ideas more clearly than some of the famed Hollywood auteur works from which the critic culled stills.

Ultimately, one of Vancouver's most memorable women exerted authority behind, as well as in front of, the camera. With her debut feature, *Ox Hide,* Liu Jiayin asserted herself as China's answer to Pixelvision pioneer Sadie Benning (daughter of James) — a seriously hilarious talent capable of taking an unflinchingly clear-eyed look at domestic life. Composed of 23 fixed-angle shots, Liu's family portrait builds drama from daily detritus. Best of all, Liu's ornery dad, stern mom, and Liu herself are comic masters at the art of bickering, especially around the dinner table. On the way back to Vancouver's airport, sharing a ride with the elder Benning — set to take to the sky after a screening of his *10 Skies* — and Roxie Cinema's Bill Banning, I found out that *Ox Hide* won the fest's Dragons and Tigers competition. Liu's peculiar DIY-video use of Cinemascope to microscopic ends no doubt impressed jury member Bordwell. Hers is a deserved win. ❖

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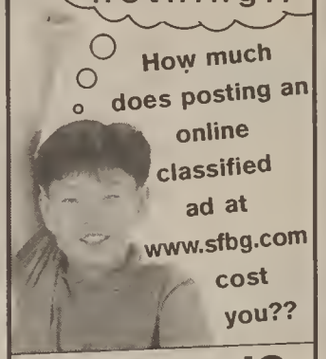

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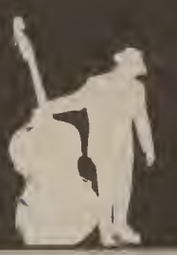

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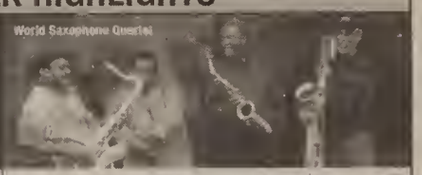

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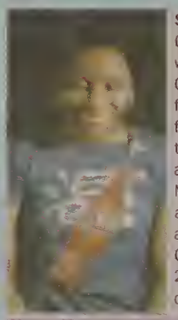

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This island

Cal Shakes artfully pierces the wise eye of *The Tempest*. By Robert Avila

Going home again: easier said than done, as anyone knows who's tried it. Just why that should be the case proves worth pondering, as family, forgiveness, and foul weather all work their respective magic in California Shakespeare Theater's production of Shakespeare's *Tempest*.

Cal Shakes brings its season to a graceful close with director Lillian Groag's artful and thoroughly enjoyable staging of a play (usually assumed to be Shakespeare's last solo effort) that defies neat categorization. Despite often being lumped in as one of the "romances," its ambiguous mixing of tragedy, comedy, Elizabethan masque, and the fantastical setting of a supernatural island all contribute to a thematic and metaphorical depth that traditionally inspires the widest range of interpretations. Here Groag remains sensitive to the play's well-worked themes of New World imperialism, for example, or the Bard's personal farewell-to-theater subtext, while concentrating attention on the complicated (if ostensibly happily ended) tale of redemption and familial reconciliation.

Prospero (Anthony Fusco), the rightful duke of Milan, has turned his considerable learning in the magic arts to the absolute control of the natural and supernatural forces on the island where he and daughter Miranda (Elizabeth Schmidt) were exiled years ago by Prospero's usurping brother, Antonio (Andy Murray). Now, through his agent, Ariel (Mhari Sandoval), an "airy spirit," Prospero has raised a ship-smashing storm that brings those who once schemed against him to the island as wandering castaways. Prospero's cursing and resentful half-human slave, Caliban (Triney Sandoval), meanwhile, plots his master's overthrow with Stephano (Ron Campbell) and Trinculo (Jud Williford), two hilariously drunken buffoons from the shipwrecked entourage of King Alfonso (Chris Ayles) whom Caliban, in the throes of his first alcohol buzz, takes for gods.

But instead of vengeance, Prospero chooses forgiveness. A key to the redemptive outcome he plans is the marriage of Miranda to King Alfonso's son, Ferdinand (Asa Taccone), whom his father believes drowned. There's more embellishment to the situation, but the plot doesn't go much further. In fact, given Prospero's firm mastery of his island realm, there's little reason to believe he won't get his way. The interest of the play derives less from any suspense than from the way Shakespeare's remarkably human characters play out the themes of corruption versus virtue, civilization versus savagery, and reality versus illusion.

PHOTO BY KEVIN BERNE

Cold fish: Anthony Fusco (pictured with Elizabeth Schmidt as Miranda) brings an apt impenetrable reserve to the role of Prospero in Cal Shakes's *Tempest*.

A first-rate cast brings all these themes and much more — including an alternately sly and rollicking comic energy — to a well-paced and visually striking production. As far as the latter goes, Annie Smart's scenic design and Meg Neville's costumes tend to use a few choice elements to bold effect, giving everything from the opening storm sequence to the somewhat mischievous activities of the island spirits (as they invisibly shadow the island's human guests), a colorful and evocative simplicity somewhat reminiscent of Cirque du Soleil's playfully stylized environments. Adding to the pixie dust and reverie are Russell Champa's enchanting lighting design and the eerie echoes of Ariel's voice and the infectious musical weave of popular and classical strains produced by sound designer Jake Rodriguez.

But as Prospero, victorious, relinquishes his own magical power in return for his rightful station in Milan, Shakespeare's noble magus remains an ambivalent character. In stark contrast to the vividness of the enchanted isle, with its enveloping magic and music, Prospero remains somewhat shadowy and aloof, as if seen only from a distance. If half-human Caliban is supposedly a semi–sea monster, then Prospero is at least something of a cold fish, an insular figure and an island in his own island realm. In a production that benefits from savvy casting throughout, Fusco's gift for eliciting sympathetic interest by way of a certain impenetrable reserve makes him an especially apt choice for Prospero. The character's stiff and chilly reconciling with the silent (and presumably unrepentant) Antonio, even as Caliban makes a pitiful filial pledge to mend his wicked ways, adds to the return home a rich irony, even tension, which seems to acknowledge the presence of corruption and evil in the best of worlds. It's the wisdom of much more than paternal experience talking when Miranda's enthusiastic embrace of her newfound fellow humans, "O brave new world, that has such people in it!," is answered by her father's reply, "'Tis new to thee." ❖

'The Tempest' *runs through Oct. 23. Tues.–Thurs., 7:30 p.m.; Fri.–Sat., 8 p.m. (also Oct. 22, 2 p.m.); Sun., 4 p.m., Bruns Memorial Ampitheater, 100 Gateway, Orinda. $10–$55. (510) 548-9666, www.calshakes.org.*

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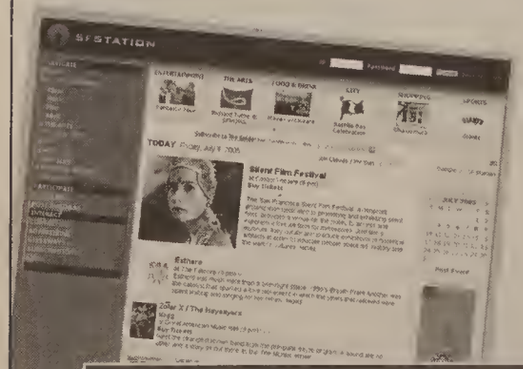
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dance

Politics of dancing

Alexandra Beller highlights "Bodies in Motion."

By Rita Felciano

PHOTO BY LUIZA SILVA

Free to be: Dance troupe Mass Movement measures talent, not size.

Big Moves, the service organization that promotes size diversity, has a slogan: "Every body can dance." Even though to dance is to be human, this statement may not be obvious to all those dancers who, for one reason or another — size, skin color, cultural background, disability, age — have traditionally felt unwelcome in dance classes. But Big Moves has another slogan: "What is more important, the size of the leotard or the scope of the talent?" One of these sayings deals with a basic human right, the other with dance onstage. Big Moves' most recent concert, "Bodies in Motion V: Five Years Running," beautifully illustrated that size matters — and that it doesn't.

The Oct. 14 program featured solos by guest choreographer and dancer Alexandra Beller, formerly of the Bill T. Jones/ Arnie Zane Dance Company. Additionally, the show presented Mass Movement, a local company, in two commissioned works, by Sonoma County choreographer Ann Woodhead and Chris Black of Potrzebie Dance Project, respectively.

Beller is a very gifted dance-theater artist. She moved like a dynamo, slicing through space like a laser, her legs carving arcs the size of rainbows. Plopping to the floor, she shot up like a cork from a bottle. While she is not skinny, she is not particularly large in size. What's large about her is the scope of her reach, both kinetic and imaginative.

Beller is also a ferocious satirist. In the chilling *Us*, she lay flat on her stomach; as she raised her head, a trickle of blood appeared to run out of her mouth. It turned out that the "blood" was a section of the American flag, which became a penis, a security blanket, and a wrap. The score was composed of Walter Cronkite's seminal exposé on the government's lies about the Vietnam War.

In *Culture of Life*, Beller was magnetically drawn to a garbage can emitting the mumbling sounds of President George W. Bush delivering one of his more hypocritical speeches. Beller picked up the rhetoric, karaoke-style, and it almost tore her apart, leaving her with a gigantic cavern of a mouth and a babbling tongue. The piece's second half, a dance with an inflatable doll, was bitterly funny though just a touch predictable. In *Diet Coke Can Save Your Life*, Beller sported a clanging skirt of empty you-know-what cans. The dancing was straightforward and gorgeous, though the score, which included a raving preacher and diet ads, had plenty of bite.

Finding choreography for dancers outside the mainstream is not easy — as other groups, such as the mixed-ability Axis Dance Company, can testify. In the Mass Movement portion of the program, neither Woodhead nor Black quite lived up to that creative challenge.

Woodhead's *Tide*, for Mass Movement's trio of core dancers and five variously trained and untrained performers, looked like the scarcely shaped product of a workshop in self-expression. The bare-bones structure allowed for plenty of improvisation, which can be exciting if dancers have enough of a reservoir on which to draw; however, earnestness alone will not do it.

Black has a good sense for deadpan expressiveness. Even though *...The Sum of Its Parts* did not add up, she managed to draw on the scope of the talent Mass Movement possesses, These are highly individual dancers. Laura Malouf-Renning attacked with awesome fierceness; Jessica Erin Judd appeared stoic but had something inevitable about her. Diane Russell was the quiet one, but there was a comedian in there somewhere. Overall, while it may take a while for Mass Movement to find its groove, it's clear the company is on its way. ❖

'Gram sham

SONIC REDUCER
BY KIMBERLY CHUN

I'm gearing up for Halloween early this year. I've already started eating my body weight in candy corn, and any moment now, I'm gonna start giving associate A&E editor Cheryl Eddy a hard time about putting together her ideal costume: Manson go-go girl. We've discussed and rejected the idea of checking out the fancy-schmancy haunted house at Fishermen's Wharf and yearned for a truly scary raging-Christian Hell House — or one of those sketchily homegrown joints that posts signs like "Please notify staffers if anyone touches you inappropriately!"

But nothing is quite as spooky as seeing that H.I.M./Bam "heartagram" sported so widely at the recent Download Festival at Shoreline Amphitheatre. Modest Mouse gave the best performance I've seen them turn in since they started playing cavernous auditoriums, Arcade Fire filled the stage fabulously, complete with faux catfights and Extra Action Marching Band add-ons.

But the main attraction for many seemed to be ... those silly pseudo-pentagrams, proudly adorning hoodies and T's everywhere I looked. I don't even believe the appeal is really H.I.M., the musically nondescript Finnish rock band that comes attached to the symbol (along with Bam Margera, who has adopted the group and its logo, going so far as to license the heartagram and direct several H.I.M. videos). The logo threatens to eclipse those possibly soon-to-be-obsolete CBGB's T's and West Coast Choppers iron crosses — yet have you ever seen anything so dumb? It's about as cool and/or interesting as a smiley-faced Satan. I caught the final song of H.I.M.'s headlining set on Download's small stage with Kristy Geschwandtner of K.I.T., Warbler, and Lil' Pocketknife, and as the last stale strains of bland midtempo rock faded with the afternoon glare, we looked at each other and shrugged. What was the big deal? It was slightly weird seeing so much gothy black — and frontperson Ville Valo, clutching a clove and hanging off the mic like Jim Morrison — in broad daylight, but yo, isn't that the usual view at your average high school in the burbs?

I've never been a big fan of hearts in general — those goofy swollen organ sculptures scattered round SF a while back couldn't have been more trite — but talk about a symbol denuded of power. Valo claims it stands for both love and death, the subject of many of his lyrics, yet I can only imagine a huffy Jimmy Page stomping around his old Aleister Crowley manor in a major fit of pique if he knew the desecration suffered by that really old-time-relijun bit of pagan branding. That's the kind of thing I worry about when I'm trying to work myself up into a spooked lather, cracking my teeth on Jolly Ranchers and reading about the banjo-picking ghost of Al Capone said to curse Alcatraz in Dennis Hauck's *Haunted Places* (Penguin).

"Whatever happened to 'No Logo'?" Eddy asked when we started jawing over H.I.M.'s corny symbol. All we need is, not love, but a brand, ready to be purchased right next to all those T's of mostly long-gone rock bands at Target. So I did a quick, rough poll of area Hot Topics (where mall kids get creepers and studded belts, for those of you who don't go to arena punk/emo shows to be besieged by the regular sponsorship ads). The Stonestown Galleria location manager, who preferred to remain anonymous, confessed that heartagram togs are the best-selling music-related merch in the store.

Ditto Briana Baer, sales associate at the Serramonte mall's store, who was a tad more forthcoming — probably because it was her last day of work. Their black T-shirt with a gold heartagram "sold like crazy" (read: about one a day), and now they have some new designs to go with H.I.M.'s latest album, *Dark Light* (Sire), including one depicting embracing skeletons beside the words "Killing Loneliness." In the words of a heartagram-related Web site, "Sweet 666," indeed.

Baer said they don't sell any real pentagram product in Hot Topic. "That's more like Wiccan, and we're not involved in Wiccan religion or devil worship," she declared. Dang.

"I know girls who shop at Abercrombie and Fitch and listen to H.I.M., and I know people from work that listen to H.I.M.," Baer continued. "A lot of people like it because it's mellow rock. The guy is a sex symbol, a really, really pretty boy for a guy."

Ah, it always comes down to the cute guys. Guess we should be grateful to H.I.M. for making the world, and especially the malls, safe for pentagrams and all their Venusian themes and variations. Heartagrams — the biggest thing since ... chocolategrams. ❖

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What's up?

The Tough and Lovely Vocalist Lara Yazvac puts the soul back into the garage on *Born of the Stars* (Spoonful). *Wed/19, Stork Club, 2330 Telegraph, Oakl. Call for time and price. (415) 444-6174. Also Thurs/20, 9 p.m., 12 Galaxies, 2565 Mission, SF. $8. (415) 970-9777.*

The Capes The south Londoners find something to bounce about. *Thurs/20, 330 Ritch, SF. Call for time and price. (415) 541-9574.*

Daniel Lanois His new elegiac instrumental album, *Belladonna* (Anti), unwinds with nary a Winona reference in earshot. Tortoise also plays. *Thurs/20–Fri/21, 9 p.m., Independent, 628 Divisadero, SF. $25. www.ticketweb.com.*

Sheryl Crow Her new CD, *Wildflower,* is radically likable. *Fri/21, 8 p.m., Greek Theatre, UC Berkeley, Bancroft and Telegraph, Berk. $35.50–$65.60. www.ticketmaster.com.*

Celebration Jaks and Lovelife alum Katrina Ford and Sean Antanaitis introduce an impassioned, self-titled 4AD debut. Calla and the Holy Kiss also play. *Fri/21, Mezzanine, 444 Jessie, SF. Call for time and price. (415) 625-8880.*

Mariza The fado fashionista performs with her jazz-tinged seven-piece band. *Fri/21, 8 p.m., Zellerbach Hall, UC Berkeley, Bancroft and Telegraph, Berk. $24–$46. (510) 642-9988.*

Minus Story The Boonville, Mo., storytellers retain that "wall of crap" feel on *No Rest for Ghosts* (Jagjaguwar), while giving structure and narrative a new paint job. Appleseed Cast also play. *Sat/22, 4 and 9 p.m., 12 Galaxies, 2565 Mission, SF. $10. (415) 970-9777.*

We Are Wolves Life-affirming dance punk, circa 2002; death-inducing inclusion of "wolf" in a band name, circa 2004. The Gossip and Erase Errata also play. *Sat/22, 10 p.m., Bottom of the Hill, 1233 17th St., SF. $12. (415) 474-0365.*

Colossus The OM hip-hop maestro from the UK teams with his O-town regulars. Lyrics Born also performs. *Sat/22, DNA Lounge, 375 11th St., SF. Call for time and price. (415) 626-1409.*

Invisible Far from lacking in visuals, the Portland threesome back their contemplative indie rock with carefully considered video. *Sat/22, Lobot Gallery, 1800 Campbell, Oakl. Call for time and price. (510) 282-2622.*

Okkervil River The tide never stops, as the Austin band issues the aching, seven-song *Black Sheep Boy Appendix* (Jagjaguwar). Band of Horses also play. *Sun/23, 8 p.m., Cafe du Nord, 2170 Market, SF. $10. (415) 861-5016.*

Apollo Sunshine and the Sun Jet-propelled rockabilly power-pop meets rousing, orchestral indie rock. *Mon/24, 9:30 p.m., Cafe du Nord, 2170 Market, SF. $10. (415) 861-5016.*

Bauhaus Not dead. *Tues/25, Warfield, 982 Market, SF. Call for time and price. (415) 775-7722. Also Oct. 31, 8 p.m., Fillmore, 1805 Geary, SF. $45. (415) 346-6000.*

Goldrush Lush, custardy Brit rock — delish. The Tyde and the Peels also play. *Tues/25, 8:30 p.m., Cafe du Nord, 2170 Market, SF. $12. (415) 861-5016.*

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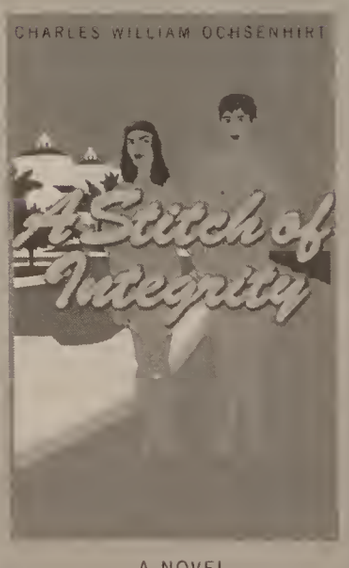

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Speaking to the soul

Aloe Blacc looks beyond the mic.

By Peter Nicholson

A few weeks back, while interviewing Detroit techno legend Carl Craig, I asked what the last track was that blew his mind. I expected to hear about some hot new jam from Europe or maybe an obscure jazz-fusion joint that he had rediscovered. Instead, "I'm really digging that Aloe Blacc on Stones Throw" was the response. I was surprised but really shouldn't have been: Both sides of his "Want Me"/"Arrive" 12-inch marry an urgent, emotional freakiness with production that balances drama and minimalism — just the kind of adventurous soul music that a risk-taker like Craig might like.

If I was surprised, Blacc was stunned when I shared that chance exchange. The 25-year-old Orange County native, born Nathaniel Dawkins, is steadily earning his share of acclaim, initially for his hip-hop work as Emanon with DJ Exile. For his own solo recording to get the thumbs-up from an innovator like Craig was obviously a boost.

"The Carl Craig comment is fascinating — that is what I'm working for," Dawkins enthused over the phone from Orange County. "I want my fans to love it, but I also want my peers to love it. I want the people that I look up to to love it."

Craig's reaction is just the latest positive development for Dawkins after a summer that saw a big underground response for his cover version of John Legend's "Ordinary People," featuring a salsa rhythm and Dawkins singing in Spanish, and a successful residency as the host of Do Over, a Sunday afternoon party at Cranes in Hollywood.

The buzz is reassuring for Dawkins, who not so long ago gave up a job as a traveling business consultant for Ernst and Young. "I was in every other city but my own, flying home on weeknights to do shows, flying back on redeyes to go to work the next morning," explained Dawkins, the son of Panamanian immigrants. "I thought to myself, 'It's good money, I have no debts, no expenses.... I might as well live my dreams because this job isn't what I want to do."

Part of the decision process came after a company function where he sang his own "Mama, Hold My Hand," a ballad from a son to his mother, as part of a talent show designed to break the ice between new employees. "It went really, really well," Dawkins said with a chuckle. "Had some of my coworkers in tears by the end of the song — it was beautiful. That was one of the indications that maybe I don't belong here."

Dawkins has high hopes for his debut full-length, due out early next year on Stones Throw, a project that he feels is closest to his own diverse musical inspirations (including Cat Stevens and James Taylor) and which he describes as 80 percent singing. His work as an MC with Exile, a partnership that began on mix tapes more than a decade ago, has developed many fans, some of whom are loath to see Dawkins move on from rapping, but he's not terribly concerned.

"I don't worry so much, because I'm a musician," he said. "I started with the trumpet, so really if I wanted to quit rappin' altogether and just go back to the trumpet, nobody could say shit!"

Dawkins laughs, but it's clear there is a bit of frustration with fans who can't see beyond his Emanon releases or cameos on Stones Throw productions. Still, listening to Dawkins' rapping on Emanon's *The Waiting Room*, which came out earlier this year on Shaman Works, one can commiserate with the hip-hop fan who doesn't want to lose the mic skills shown on the tightly rolling "Pseudo" or the bouncing delivery on "Count Your Blessings," which so perfectly matches the skanking beats.

In exchange for a lack of rapping, newer efforts from Dawkins feature his silky singing, which, when paired with lyrics like "I want to see the look in your eyes, when I'm inside / You can even scream if you like, when you arrive," prompted online retailer Turntable Lab to dub him the "indy world's R. Kelly." Dawkins's voice is remarkably seductive, yet it was a too-narrow focus on the bedroom that had him rethink the track listing for his upcoming album. After completing the recording sessions, Dawkins reviewed what he'd created, then, holding himself to some pretty high standards, he decided he needed to try again. "I listened to it, and then I played another few albums that I really like — classic, historic albums [like Lauryn Hill's *Miseducation of Lauryn Hill* and D'Angelo's *Voodoo*] — and I thought to myself, 'I need to go back to the drawing board.' I thought to myself, 'What is soul music? Soul music is music that speaks to the soul,' and I didn't have too may songs that spoke to the soul. Most of them just spoke to the libido."

The newer version of the album has fewer booty-call beats and plenty of other styles, from "acoustic guitar songs" to ones on the "Negro spiritual tip," and it's obvious Dawkins doesn't intend to limit his ambitions. "Nobody ever told Lionel Ritchie or Stevie Wonder not to cross genres," he said. "I look at my heroes, my forefathers, and that's what I'm trying to do." ❖

Aloe Blacc *performs Oct. 28, 9 p.m., Pink, 2926 16th St., SF. $10. (415) 431-8889.*

The next star over

Elvis biographer Peter Guralnick tackles another music legend: Sam Cooke. *By Lee Hildebrand*

It takes a lot of time, patience, and love to be a world-class pop music biographer like Peter Guralnick. The 61-year-old Massachusetts-based author is arguably the best of the bunch. He may not be as clever as Nick Tosches, whose biographies of Jerry Lee Lewis and Dean Martin are the most entertaining examples of the genre, but no one has penetrated the lives of long-deceased subjects — first in the companion volumes *Last Train to Memphis: The Rise of Elvis Presley* and *Careless Love: The Unmaking of Elvis Presley* (both Back Bay), and now in the 750-page *Dream Boogie: The Triumph of Sam Cooke* (Little, Brown and Co.) — with such staggering detail and depth of understanding as Guralnick.

Cooke, who died 41 years ago at age 33 under sordid circumstances, was in many ways a more complex figure than Presley. During the seven years of success that followed his 1957 pop breakthrough, "You Send Me," the former gospel star maneuvered along a fine line between satisfying African Americans, who were his core audience, and seeking crossover appeal to the wider population, performing on the so-called chitlin circuit one week and at the Copacabana the next. Cooke's rise to pop stardom coincided with that of the civil rights movement, and he publicly lent his support, even as others such as Nat "King" Cole shied away for fear of alienating their white fans. The handsome soul singer, who kept his hair neatly cropped and favored cardigan sweaters, projected an almost saintly image to the public, yet in his private life he was, in Guralnick's words, "a whorehopper." And he took a much keener interest in both his music and his business affairs than did Presley.

Cooke's songs have not been as frequently covered in recent times as they once were by such singers as Aretha Franklin, Johnny Nash, and Luther Vandross, though Bob Dylan surprised many last year by performing "A Change Is Gonna Come" — the socially conscious Cooke composition that was inspired by Dylan's "Blowin' in the Wind" — at the Apollo Theater's 70th anniversary celebration. As one of the first major African American recording artists to control his own song publishing and record production, however, Cooke supplied a business model that resonates today, particularly in the hip-hop world.

Guralnick began thinking about writing a book on Cooke while working on *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom* (Back Bay), a seminal study of '60s soul published in 1986. One of the people he interviewed was J.W. Alexander, a former gospel vocalist who had been Cooke's business partner. "The picture he painted of Sam was one of such fascination and charisma that I was incapable of understanding what he was talking about in many respects," Guralnick said on the phone from West Newbury, Mass. "I had something like a three- or four-hour interview. It was an interview that took me over 20 years to understand."

PHOTO BY DAVID GAHR

Sweet soul music: Music writer Peter Guralnick takes a close look at Sam Cooke with his new book, *Dream Boogie: The Triumph of Sam Cooke* (inset).

"It took me 15 years before I could set up the conditions that I felt were necessary to write the kind of book that I wanted, which was basically having free, unimpeded, unconditional access to all the music, the business records, the papers, and particularly the people close to Sam who had never really spoken much to anyone," the author added. Central to Guralnick's access was Cooke's last manager, Allen Klein, who had not cooperated with writer Daniel Wolff for his 1995 book, *You Send Me: The Life and Times of Sam Cooke* (William Morrow and Co.). Through Klein, Guralnick gained the trust of Cooke's father, brothers and sisters, daughter, and wife, Barbara Campbell Cooke.

"Barbara had never spoken to anyone at all," Guralnick said. The frank tales she told him make up some of the book's most sensational aspects, such as how she stayed home smoking pot night after night while her husband was out chasing tail, and how she took up with 20-year-old Bobby Womack, Cooke's guitarist and close friend, within days of Cooke's funeral and married him a few months later.

Guralnick vividly describes the events surrounding Cooke's tragic demise — the inebriated vocalist was shot to death by the manager of a cheap Los Angeles motel after he assaulted her because he mistakenly thought she was harboring a prostitute who'd just ripped him off — yet he avoids discussing conspiracy theories that linger to this day.

"In the course of the two or three hundred different interviews with different people that I did for the book, there are two or three hundred different conspiracy theories," he explained. "While they were all extremely interesting, and while every one of them reflected a basic truth about prejudice in America in 1964 and the truth of the prejudice that has continued into the present day, none of them came accompanied by any evidence beyond that metaphorical truth."

Without whitewashing the singer's flaws, Guralnick paints a more positive portrait of Cooke than he did of Presley. "Sam was a far more analytic person who, I think, looked upon every situation as a challenge to broaden his knowledge and perspective and built on that," he said. "I see them both as highly intelligent, complex, and ambitious, but very different in terms of character. Sam's analytic intelligence and, in a sense, his creative vision, which encompassed both the artistic and the social and political and also the business aspect, was a very broad vision. It really rivaled that of any American visionary, from Sam Phillips to Walt Whitman." ❖

Peter Guralnick *reads from* Dream Boogie: The Triumph of Sam Cooke *Thurs/20, 7 p.m., Booksmith, 1644 Haight, SF. Free. (415) 863-8688. He also reads Fri/21, 7:30 p.m., Cody's Books, 2454 Telegraph, Berk. Free. (510) 559-9500.*

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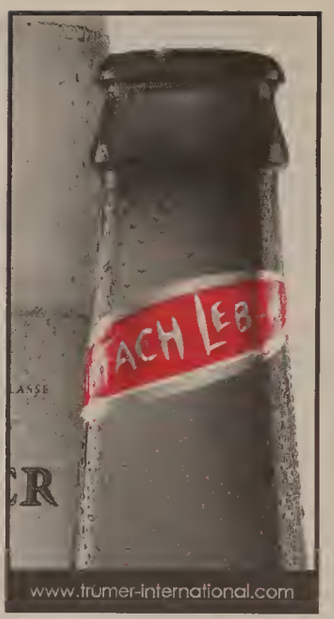

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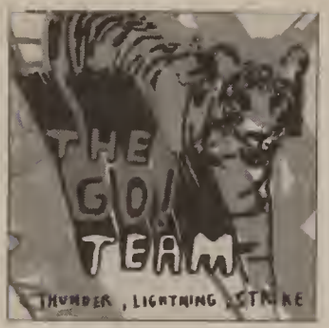

The Go! Team

Thunder, Lightning, Strike (Memphis Industries)

Call it puppy love, but on first hearing the Go! Team's amazing single "Ladyflash," I thought I'd pretty much just rediscovered music. As pop songs go, it's flawless. Before it even reaches the one-minute mark, "Ladyflash" traverses all manner of genres with aplomb and wit, delicately layering party hip-hop, a touch of *AM Gold* folk rock, and honey-dripping Motown vocals on top of a guitar riff blatantly lifted from Archie Bell and the Drells' "Tighten Up" (one of the most infectious soul–R&B numbers ever). It's chocolate and soda and ice cream and popcorn and pizza all whipped together, and fuck, does it taste good. Opening with "Panther Dash," which has the makings of a '90s-era Britpop classic, *Thunder, Lightning, Strike* at first seems the perfect nominee — unlike so many past candidates — for the UK's coveted Mercury Prize, *NME* hyperbole notwithstanding.

But keep listening and the lively setup that's so masterfully arranged on the first two tracks gives way to the floppy and unimaginative "Feelgood by Numbers," a pastiche of *Peanuts*-style piano and Belle and Sebastian–imbued songwriting that isn't even as clever as its name. Soon, nearly every track to follow takes on the same poorly thought-out mishmash aesthetic, tiredly yielding fewer and fewer results until one could almost mistake tracks like "Get It Together" and "Bottle Rocket" for lost bits of White Town's or Primitive Radio Gods' toe jam. Is it really *that* bad, you ask? Maybe not, as Team leader Ian Parton and his mates hit a mildly interesting chord or two closer to the end, but that initial drop-off after the disc's first glorious seven minutes is quite a drastic fall, and one you probably don't want to make without LimeWire or Soulseek there to cushion you. *The Go! Team plays Sun/23, Fillmore, SF. (415) 346-6000.* (Ken Taylor)

Danger Doom

The Mouse and the Mask (Epitaph)

It's only a matter of time before the world recognizes and celebrates the magnificence of MF Doom. This collaboration with *Grey Album* maestro Danger Mouse ought to accelerate the supervillain's journey from underground juggernaut to mainstream MC. A concept album of sorts, *The Mouse and the Mask* is a home run with lots of assets, including printed lyrics. All Doom albums should come with printed lyrics so we can confirm that he actually just said "The block was hot peppered/ Shepherd, leading the sheeps out to slaughter/ Kept your soul and repped it, every time he saw ya."

The record's adventures take place in the universe of Cartoon Network's Adult Swim, a late-night group of shows including masterpieces like *Aqua Teen Hunger Force, Sea Lab 2021, The Brak Show,* and *Harvey Birdman.* Characters appear on the record in various ways: Brak and Meatwad spit rhymes, Space Ghost reprimands Danger Doom for wanting their own show, and Master Shake leaves desperate voice mails hoping to get a guest MC spot on the album. If guest spots from today's greatest cartoon characters weren't enough, Ghostface Killah joins Doom on "The Mask." His first rhyme is "The day I took my mask off my face was missing for two days." A true master. Keep an eye out for a Ghostface-and-Doom collabo record and tracks produced by Doom on Ghost's upcoming Def Jam record. Other guests on *The Mouse and the Mask* include Talib Kweli and Cee-Lo, who is also teaming up with Danger Mouse on music that will be released under the excellent name Gnarls Barkley. "A.T.H.F.," a song explaining the characters from *Aqua Teen Hunger Force*, is an album highlight. How Doom pulled that off without sounding corny is a mystery. The bouncy "Bada Bing" closes the album out as Doom packs pop-cultural references into his trademark meandering rhymes. Could Kool Moe Dee have rhymed about *Three's Company* back in the day? Maybe. "Wild Wild West" was a great song. (Nate Denver)

American Analog Set

Set Free (Arts and Crafts)

When a band continues to make the same wonderfully languid record, at what point does the repetition become less a source of comfort than one of ho-hum predictability? For American Analog Set, the answer lies at the decade mark. With *Set Free*, its sixth album since its formation, in 1995, the Austin quintet sticks so frustratingly close to the same formula — hushed stoner-pop hymns capable of filling a dozen sequels to the *Garden State* soundtrack — that it's practically impossible not to think we've heard it all before. And really, for all intents and purposes, we have. Nothing here would've sounded out of place on any of the band's other releases. Innovation, it seems, isn't of the utmost importance for AmAnSet.

To be fair it's easy to take a band this exquisite for granted. But even if *Set Free*'s less impressive moments are still quite good, the problem is that the album ultimately sounds like a slightly inferior imitation of its predecessors. Not a single song approaches the lite-pop perfection of earlier efforts like "Punk as Fuck" or "Hard to Find," giving the impression the group is simply treading water, not improving, with age. And while many die-hard fans will find this enough to keep them coming back — after all, AmAnSet on autopilot still means there are several moments of striking beauty — everyone else might want to just give their favorite AmAnSet album another spin. *American Analog Set perform Oct. 29 and 30, Bottom of the Hill, SF. (415) 621-4455.* (Jimmy Draper)

Gretchen Wilson

All Jacked Up (Sony Nashville)

Good-time gal Gretchen Wilson is currently the most interesting woman in mainstream country music — even if Kid Rock keeps popping up in her videos and she refuses to crack a smile in any of her publicity photos. Her new album, *All Jacked Up*, kicks off with the raucous title track, a familiar echo of the Redneck Woman's breakout hit, complete with shout-along chorus. Wilson flaunts her proud-to-be-rowdy persona at every opportunity, and while it's no doubt a wee bit manufactured, she's at least got the colorful life history to back up her 'tude (detailed on the autobiographical "Proud to Be a Bartender" — a far less schticky ode to her roots than, say, Faith Hill's "Mississippi Girl"). She's also got the pipes to support *All Jacked Up*'s forays into balladry ("He Ain't Even Cold Yet") without slipping into melismatic trills, though the fun of this album clearly lies in its more upbeat tracks.

"One Bud Wiser" is a clever shout-out to George Jones, both lyrically and stylistically; the honky-tonker "Skoal Ring" describes the mismatched matchup between two tobacco-lovin' lovers. The record does hit some false notes: "California Girls," a kind of rebuttal to the Beach Boys ("Ain't you glad we ain't all California girls?"), includes a dis of Paris Hilton, the most obvious target in the history of obvious targets; "Raining on Me" incorporates a string of clichés; and her duet with Merle Haggard, "Politically Uncorrect," rings false — how can you complain your flag-loving point of view "gets no respect" when that very perspective is in the Oval Office these days? (Vocally, however, the two are top-notch together.) All is forgiven by album's end, however, with a stripped-down hidden track, a surprising showcase of Wilson's jazzy, bluesy versatility. (Cheryl Eddy)

see/hear

Plan-It-X Fest 2005 (Plan-It-X)

Everything has a shelf life. That's why it is so rare to see a punk label like Plan-It-X, based on such extreme ethics as $5 CDs, making it to its 10th birthday. What's even more uncanny is that throughout the past decade it has built a mass following, consistently released good records, and topped it off with one of the largest underground festivals since the original International Pop Underground or the last Yoyo a Go Go.

Plan-It-X began in the early '90s in Bloomington, Ind., as a label that released small pressings of cassette-only albums. Quickly Chris Clavin (then of Operation: Cliff Clavin) took it over and expanded the releases to CD and vinyl. A few years ago, the label took off when it released the first Against Me! record, which gained the imprint a cult following. Since then, Plan-It-X has topped off its roster with bands like This Bike Is a Pipe Bomb, the Carrie Nations, Ghost Mice, and Soophie Nun Squad.

It's no wonder that, when the summer of Plan-It-X's 10th anniversary approached, Clavin invited all the label's friends to come to Bloomington to play the birthday party. Serene Peterson of Milkcrate Rustlers decided to take the opportunity to document the weekend of festivities, and the outcome is one of the best-documented examples around of a punk community functioning healthily. This isn't about Toys R Us punk — it's the real deal, one giant network of a support system making things happen.

Plan-It-X Fest 2005 focuses mostly on the bands and features one song from each of the 35 performers at the event. The Bay Area's own Shotwell and Dave Dondero are highlights. A beautiful sing-along happens during the Carrie Nations' set, while a shirtless Japanther keeps the kids rocking. Florida's This Bike Is a Pipe Bomb, whose sets generally consist of more speeches than songs, start their set with a good one-liner: "Did anyone order a jaded old man from Florida?" (A reference to drummer Ted Hemlick.) "Well, your order is up!" The show is stolen, however, when One Reason gets onstage with what looks like all of Cleveland, Miss., on backup vocals. The documentary ends when a reunited Operation: Cliff Clavin gets pied in the face by some masked kids.

The weekend raised $6,000 for various Bloomington organizations. It's beautiful to see people work together for one common goal: making the world a better place. Hopefully this DVD will remain an inspiration for years to come. Plan-It-X Fest 2005 *can be ordered from Plan-It-X, www.plan-it-x.com.* (Vice Cooler)

EVENTS SFBG.com

OAKLAND ZOO'S BREW AT THE ZOO!
An exciting evening event, giving adult guests a chance to cut loose, have fun and act like a kid! Guests will enjoy wonderful food and varieties of beer from Firestone Walker Brewery, groove to live music and experience the many new animals and exhibits located in the new Valley Children's Zoo at the Oakland Zoo. Proceeds from Brew at the Zoo benefit Oakland Zoo's community partnerships and outreach programs. This is a 21 years of age and older event. No babes in arms or guests under 21 will be admitted.
October 22 @ Oakland Zoo, 9777 Golf Links Rd., Oakland
OAKLANDZOO.ORG

HELLRAISER HAPPY HOUR: THE SWEETEST THING AT IRISH BANK
The SF Bay Guardian Hellraisers for our monthly happy hour, celebrating U2's upcoming Bay Area appearance with a special listening party! All we want is you to groove to the jams and anthems of Ireland's favorite sons. Featuring drink specials and chances to win gift certificates to Amoeba Music, to help†you complete your U2 collection. It's even better than the real thing!
October 26 @ Irish Bank, 10 Mark Lane (Bush btw Grant & Kearny)
THEIRISHBANK.COM

MICROCINEMA INTERNATIONAL: INDEPENDENT EXPOSURE - HALLOWEIRD EDITION 2005
A collection of 16 weird, creepy, horrific, strange, hallowed, odd, spooky, gross, odd, and intriguing short films and videos celebrating our favorite holiday of the year - Halloween. This program features a few favorites from the Halloweird archives of the past ten years, plus a bunch of great, new films as well.
October 27 @ The Red Vic, 1727 Haight St
MICROCINEMA.COM

SKINNY BITCHING BOOK RELEASE PARTY
Celebrate the release of the newest collection of humorous essays by Jenny Lee (I Do. I Did. Now What?! and What Wendell Wants), a hilarious and poignant homage to thirty-something women everywhere! Enter to win great prizes from Mani Pedi, EDO Salon, spa treatments including Carmella's Skin Couture, membership to the Bay Club, and much more! Shake yo hips to the sounds of Mike Lucas; enjoy drink specials by Jinro, and tasty fare! 5:30 pm - 7:30 pm.
October 27 @ 12 Galaxies, 2565 Mission at 22nd St.
12GALAXIES.COM

A CHET HELMS TRIBAL STOMP
Chet Helms was one of the founding fathers of the psychedelic movement from the 1960's. As promoter for the "Family Dog", Chet developed the concept of the modern rock concert and was one of the founding fathers of the 1960's peace movement that swept the nation and made waves around the world. Chet was also the catalyst that brought together Janis Joplin with Big Brother and the Holding Company, which helped shape the San Francisco sound. Without Chet Helms, as many have said, there would be no Grateful Dead, no Jefferson Airplane, no Big Brother and the list goes on and on. He promoted other acts like the Charlatans, the Great Society, Jimi Hendrix, The Doors, Peter Tosh, The Clash and countless others. Chet Helms continued promoting pivotal concerts through four decades.
October 30 @ Speedway Meadow, Golden Gate Park, San Francisco
2B1RECORDS.COM/CHETMEMORIAL/

21st FILM ARTS FESTIVAL OF INDEPENDENT CINEMA
Featuring some of the most iconoclastic, groundbreaking work shown anywhere! Highlights include a gala premiere of the Ballets Russes, San Francisco filmmakers Dayna Goldfine and Dan Geller's documentary chronicling the legendary Russian dance troupe with exquisite archival footage and riveting interviews-and plenty of juicy gossip!; the very best of Northern California independent film, including Mark Becker's beautifully shot 16mm documentary Rom·ntico and Caveh Zahedi's drall comedy I Am a Sex Addict.
November 3-9 @ various Bay Area film venues
FILMARTS.ORG

SAN FRANCISCO SILENT FILM FESTIVAL: BEYOND THE ROCKS
The West Coast premiere revival screening of the only film that Rudolph Valentino and Gloria Swanson made together! For nearly 80 years, only a one-minute fragment of Beyond The Rocks was thought to exist. In 2003, a complete print was discovered among 2,000 unmarked cans of film bequeathed by a Dutch collector to the Nederlands Filmmuseum. In partnership with Haghefilm Conservation, they hove employed state-of-the-art technology to create a dazzling new print of this long-sought-after classic. This theatrical re-release will mark the first appearance on American screens of the European version.
November 13 @ Castro Theatre, 429 Castro at Market
silentfilm.org

NEW ITALIAN CINEMA
The annual film series spotlighting the newest generation of Italian directors, featuring a director tribute and a program of first features in competition for the City of Florence award. Complete film program to be announced.
November 13-20 @ various SF theatres
SFFS.ORG

27th ANNUAL THE WOMEN'S BUILDING CELEBRATION OF CRAFTSWOMEN
The nation's largest women's fine crafts fair, featuring 300 artisans over two weekends! Featured at the Celebration of Craftswomen are contemporary and traditional handcrafted items, such as functional and decorative ceramic and glass vessels; sculpted wood and works of metal.; polymer clay, beaded, stone and precious metal jewelry; woven, painted silk, leather clothing and wearables; home furniture and accessories; fine art sculpture; photography; watercolor and oil paintings; children. This year, for the first time, the Celebration of Craftswomen will feature events that showcase the work of female vintners, cheesemakers, and chefs. The crafts fair will also offer live music, a gourmet food pavilion, a benefit raffle, and a childrenís art area. Benefiting the Women's Building in San Francisco.
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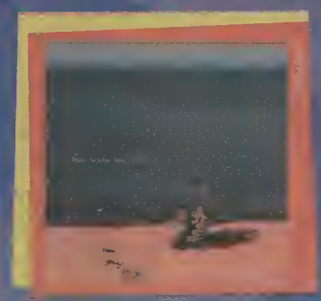

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THE BRIEFS
Steal Yer Heart
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'77 style punk has never sounded this good. The briefs will rip your heart out and poge all over it! Check out the record release show October 21st at Bottom of the Hill.

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DVD
12.98 DVD
Filmed at the Newport Folk Festival, this DVD is a celebration of the art of folk music. Artists include Joan Baez, Bob Dylan, Pete Seeger, Son House and more

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MARKUS SCHULZ
Without You Near
14.98 CD
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Downtown Science
CD + DVD 13.98 CD
Blockhead's debut was the critically-acclaimed Music By Cavelight; now the man behind the beats of Aesop Rock, Cage and Murs returns with another set of deep, emotional instrumental hip hop.

THE BEAUTIFUL NEW BORN CHILDREN
Hey People!
9.98 CD
The Beautiful New Born Children are one of those bands that make such indie music worthwhile. Yes, there is a Santa Claus and, occasionally, good bands like this get signed off unsolicited demos.

MUM
Yesterday Was Dramatic Today Is OK
13.98 CD
Originally released in 2001, mum's hard to find debut album has been remastered and is a must for any fan. "Surprises like these just don't come around that often." —Pitchfork

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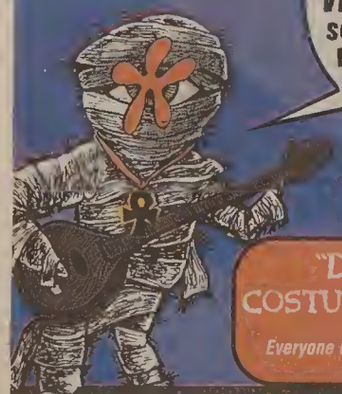

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SUN 10.30/ DOORS 7:30PM/ $20

ERIC JOHNSON

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FRI 11.4/ DOORS 8:30PM/ $20

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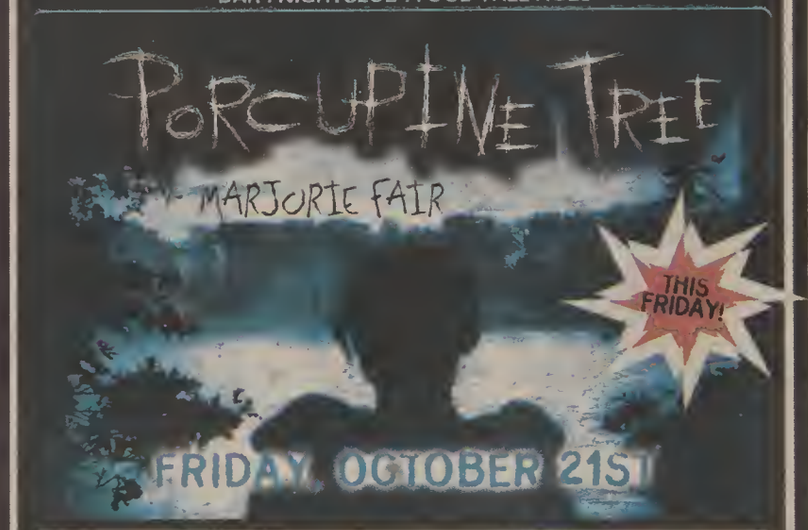

Tickets available at Ticketmaster.com, All Ticketmaster Outlets, charge by phone at 415.421.TIXS,
and at The Independent Box Office (628 Divisadero St., SF) M-F 11AM – 6PM

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calendar

critics' choices, listings, and more

64 Music

81 Events

82 Art

84 Stage

88 Film

8 days a week

Oct. 19–26, 2005

Musical journey: Mare Wakefield brings her travel-themed songs to the Rose Street House of Music. See Sat/22.

Oct. 19
Wednesday

Model citizens The subjects in **Katy Grannan**'s photographic portraiture series "Dream America" could be you, me, or someone we know — an awkward teenager, a mother and child, a young couple — but they're posing (or posed) in a way that seems so intimate and private it's as if Grannan had captured a side to these people that usually remains hidden from public view. Of course, it also helps that many of her models are partially or fully nude, but what Grannan most skillfully reveals is what lies beneath the blatant display of skin. Some of Grannan's models were found through classified ads she placed in suburban newspapers — the respondents had aspirations to be photographed as models, but what one wonders when looking at Grannan's images is if her subjects were aware that their vulnerabilities would be so publicly portrayed. At her San Francisco Art Institute lecture, Grannan sheds light on the process and intentions of her work. *7:30 p.m., San Francisco Art Institute, Lecture Hall, 800 Chestnut, SF. Free. (415) 749-4507, www.sfai.edu.* (Sarah Han)

Oct. 20
Thursday

Magnificent seven Another spinning core of noise music whirls onward with tonight's **Resipiscent** release party. And this time (with free booze!) seven performers/bands — Sixes, Bran(...)Pos, Liz Allbee, Anti-Ear, Midmight, Cactus, and Porest — celebrate the release of their latest Resipiscent recordings. This showcase of various kinds of noise production includes guitar, turntables, balloons rubbing walruses, sampling, vocal squeaks, and rotary-phone solos. For those who don't have a dictionary handy, "resipiscence" is a recovery of one's senses through brutal experience, and it is the inherent purpose of the SF label. *9 p.m., Hotel Utah Saloon, 500 Fourth St., SF. $4. (415) 546-6300.* (Sean Patrick Maylone)

The sixth sense: Telepathy play smart, melodic jazz at the Hotel Utah Saloon. See Wed/26.

Oct. 21
Friday

Burn the system Why is it that every thrash band has to begin a set with some Herculean monster onstage commanding the audience to join the circle pit and beat the shit out of each other? Why can't these bands appreciate their fans *and* put on a fist-clenching show like San Carlos natives **Comadre**? There's something to be said about five guys (including two brothers) putting together one of the most earnest albums the hardcore scene has ever heard. Their latest release, *Songs About the Man* (Coldbringer), brings your heart to a instant halt as the band takes you on a roller coaster ride of spasmodic chants that eventually crescendo in a detonation of thrashing guitars and hammering drums. And their live show is something every hardcore fan should witness: an asylum of energy sandwiched between a refreshingly positivist atmosphere; every syllable vocalist Juan Gabe screams is thick with so much passion it becomes nearly impossible not to fall to your knees, unsheath the claw, and wail your heart out right alongside him. Hostile Takeover, Hit Me Back, Right On, and Cinder also play. *8 p.m., 924 Gilman, 924 Gilman, Berk. $7. (510) 525-9926.* (Justin Yu)

Oct. 22
Saturday

Travel writer Folk musician **Mare Wakefield** knows a thing or two about the lure of the road — she's lived in Texas, Oregon, and Massachusetts and now calls Tennessee home. It's kind of perfect that she recently married a fellow musician named Nomad. This affection for bein' restless informs her latest album, *Take Me Home* (Maresie Music), which features a title inspired by John Denver (a childhood favorite) and songs about highways, arrivals and departures, and, on the gospel-tinged "Love vs. the USA," the way a stressful road trip can tear right through a seemingly solid relationship. Wakefield's time in Tennessee has clearly influenced the arrangements on *Take Me Home*, which toss banjo, piano, and nifty fiddling into the mix. Nearing the end of her current West Coast tour, she stops in Berkeley (with Nomad backing her up on bass). Irina Rivkin and Ter-Ra also perform. *8 p.m., Rose Street House of Music, 1839 Rose, Berk. $5–$20 sliding scale. (510) 594-4000, ext. 687, www.marewakefield.com.* (Cheryl Eddy)

MAPP of the human art With Open Studios in its third week, you're probably already traipsing around the neighborhoods, from gallery to garage to indeterminate art space. Make sure, however, that you end up in the vicinity of 23rd, 24th,

PHOTO OF TELEPATHY BY MOE NADEL AND GABRIEL HARBER

Folsom, and Bryant Streets today for the **Mission Arts and Performance Project,** which takes the open studios concept and runs with it — into streets, parks, gardens, garages, galleries, and even a few living rooms. A bimonthly celebration of local talent, MAPP is focusing its energies on the theme of resistance this time around, pairing up with the Chasky, an annual event concerning indigenous people's struggles in the Americas. Wandering the streets is a fine strategy, but don't miss the procession starting at Parque de los Niños (6 p.m., Folsom and 23rd) as well as art and performances at Garage de la Folsom (2649 Folsom), Million Fishes Arts Collective (2501 Bryant), the Red Poppy Art House (2698 Folsom), the Blue Cavern (2694 Folsom), and Galería de la Raza (2857 24th St.). *Children's activities 3:30-6 p.m., procession 6:30 p.m., art receptions 7–10 p.m., ongoing performances 9 p.m.–midnight, 23rd, 24th, Folsom, and Bryant Sts., SF. (415) 826-2402, www.tysonarts.com (click on MAPP).* (Lynn Rapoport)

Bundles of joy As the lady doth expand in her third trimester, she may find it quite expensive to keep herself in stylin' outfits. That's where Bobbi Williams, a graduate of the Women's Initiative for Self-Employment, and her business partner, Pilar Schiabo, step in to fill the Bay Area's maternity resale need with their less-than-a-year-old company, Maternity Xchange. The women acquire clothing — much of it, in this single-kid society, worn a scant few months — and hold traveling sales around the area that also feature new fashions by up-and-coming designers. Today they partner with Sports Basement to host the free, daylong **Pre and Post Natal Health and Wellness Expo.** In addition to browsing Maternity Xchange's clothing, new and expecting parents can meet with midwives, massage therapists, fitness instructors, and childbirth and childcare experts. Workshops include baby sign language, cooking for your baby, and childproofing your home. *9 a.m.–2 p.m., Sports Basement Presidio, 610 Mason, SF. Free. (415) 867-0921, www.maternityxchange.com.* (Laurie Koh)

Time for tots: Children are invited to take part in activities preceding the Mission Arts and Performance Project's evening shows. See Sat/22.

Oct. 23
Sunday

Somnaballistics If you could make a train jump a supertanker, then you could create an equivalently amazing impression of **Sleeping People**'s songs. The San Diego ensemble, featuring Kenseth Thibideau (of Pinback, Howard Hello, and Rumah Sakit), brings badical changes and rhythm to raucous math rock. Sleeping People's playful melodies are reminiscent of those of Rumah Sakit but are also influenced by bands like Battles and Meshuggah. The complexity of the compositions isn't flashy, like Slash-shredding-in-the-desert musicianship, but more like the flash bombs going off at your SWAT team–themed birthday party. OK (featuring exmembers of Dilute) headline. *9:30 p.m., Hemlock, 1131 Polk, SF. $6. (415) 923-0923.* (Maylone)

Totally thrashed Thousand Oaks, Calif., is a wholesome city: the proud home of the historic Crowley House, a gorgeous 18-hole public golf course, and three-piece thrash group **Rhino Charge.** As their name implies, Rhino Charge are a juggernaut of invasive noise. Each member hails from a different corner of the aggressive music scene, a fact that transforms their sound into a genre-bending flurry of power-violence, black metal, and grindcore. Originally a two-piece instrumental act, guitarist Matt Dunaj and drummer Ryan Charge recently asked vocalist Björn Hooper to lend his throaty blasts to the tussle. Their self-titled 7", to be released on Live a Lie records next month, will be a ten-minute collection of microsongs that reveal the band's unique stylistic derivations. Godstomper, Progeria, Kafmex and the Riffmerchants, Noisecop, Mutual Abuse, and Speculum round out the show. *3 p.m., Balazo18, 2183 Mission, SF. $5. (415) 244-7227.* (Yu)

Oct. 24
Monday

Hickory wind If you're tiring of rock bands long on hype and short on chops, a no-nonsense performance by the **Sadies** is the best kind of medicine. Led by the swirling harmonies and hot-shit licks of brothers Dallas and Travis Good, this Canadian foursome play spaghetti-western rave-ups, sad country laments, and sparkling Byrds-style dreamers with professionalism (don't expect much more than a "thank you" between songs) and great taste. There's a reason these modest men have been tapped by Neko Case as a backing band, and it's not just their Gram Parsons–style jackets, though one can't help thinking that the alt-country bard would love to lay down some tracks with the Sadies. Jon Spencer's rockabilly project Heavy Trash and the Husbands also perform. *9 p.m., Bottom of the Hill, 1233 17th St., SF. $10.* (Max Goldberg)

Oct. 25
Tuesday

See you in hell He inspired many a sweaty nightmare with his horror-flick villains Candyman ("We dare you to say his name five times!") and Pinhead ("Demon to some. Angel to others") and took us to other worlds with fantasy-fiction books like *Imajica.* Today, horror and sci-fi author **Clive Barker** steps into the Booksmith to discuss and sign his book of pictures, paintings, and drawings, *Visions of Heaven and Hell.* Featuring more than 300 works by Barker, *Visions* delves into the mysteries, mythologies, and fantasies of internal and external good and evil. Although the book may appeal most to those who commonly incorporate the word *talisman* into their vocabulary, *Visions* gives all a peek into the genuinely creative and dynamic mind of Barker. *7 p.m., Booksmith, 1644 Haight, SF. Free. (415) 863-8688.* (Han)

Oct. 26
Wednesday

Extrasensory perception There's nothing flashy about local jazz quartet **Telepathy,** but there's plenty of substance to their music. Led by tenor and soprano saxophonist Patrick Cress, the group specializes in smart, melodic jazz that's not really avant-garde but certainly not regurgitated hard-bop or post-bop either. The lineup is rounded out by bass clarinetist Aaron Novik (a busy bandleader in his own right), upright bassist David Arend, and drummer Tim "not Buckley" Bulkley. They've released three albums on a local artist-run co-op label, each one better than the last; the most recent one is called *meditation, realization* (Odd Shaped Case), and it is as good as the work of similar, more ballyhooed units like the Vandermark 5 or any number of downtown New York groups. *9 p.m., Hotel Utah Saloon, 500 Fourth St., SF. $6. (415) 546-6300.* (Will York)

The Bay Guardian *listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings @sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.*

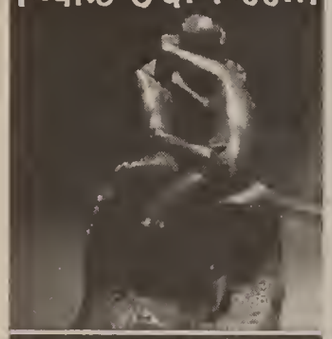
Hot spot

Once again music venues throughout San Francisco will be itching with rhythm from the scratching of the skins and the tickling of the ivories when SFJazz's 23rd annual **San Francisco Jazz Festival** swings into town. This year's lineup features jazz masters from all over the world, representing five different continents and a countless array of styles. Kicking off the three-week-long festival is a Hurricane Katrina benefit for displaced New Orleans musicians showcasing vocal legend Abbey Lincoln Wed/19 at the Herbst Theatre. Two days later Omar Sosa brings his explosive Cuban rhythms to the Great American Music Hall, ushering in a host of Latino and Brazilian performers. R&B and vocalist fans will swoon at this year's highlight performance when the "Queen of R&B," Etta James, returns to her stomping ground accompanied by the Roots Band Sat/22 at the Masonic Center. Where there is a queen a king will sometimes follow, and John Scofield conjures up the spirit of Ray Charles with his dynamic guitar tribute to the "King of R&B" Oct. 28 at the Palace of Fine Arts Theatre. Closing out the festival Nov. 6, Congo's Konono No. 1 challenges the senses and leaves you glued to your eardrums as they produce original sound and acute artistry from their unique voices and homemade percussions. *Oct. 19–Nov. 6, various venues, SF. For complete information call (415) 776-1999 or go to www.sfjazz.org.* (Forrest Caskey)

Hats entertainment: Vocal legend Abbey Lincoln opens the San Francisco Jazz Festival.

PHOTO OF ABBEY LINCOLN BY ADGER W. COWANS

Make-Out Room



WEDNESDAY, OCTOBER 19 $7 9PM
LOVE LIKE FIRE
THE HIGH VIOLETS (PORTLAND)
AZALIA SNAIL

THURSDAY, OCTOBER 20 $8 9PM
THE HEAVENLY STATES
HIJACK THE DISCO
THE EBB & FLOW

FRIDAY, OCTOBER 21 $10
MATINEE SHOW 8-9:30PM
JIM CAMPILONGO
WITH BOBBY BLACK

FRIDAY, OCTOBER 22 $5 10PM
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60S AND 70S LATIN, BOOGALDO, CUMBIAS, BHANGRA, BOOTY BASS AND MORE.
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AND SPECIAL GUESTS

SATURDAY, OCTOBER 22 10PM
MISTURADA
AFRO-LATIN, CARIBBEAN & BRAZILIAN RHYTHMS
DJ VANKA &
SPECIAL GUEST DJS BIG TAKA & FUKASHI
$5 / FREE BEFORE 10PM

SUNDAY, OCTOBER 23 $7 9PM
(THE) CASEWORKER
SAXON SHORE
LOW SKIES

MONDAY, OCTOBER 24 $2 10PM
CLUB NEON
ROCK, HIP HOP, FUNK, SOUL, DISCO, ELECTRO AND INDIE
DJS JAMIE JAMS, EMDEE, LITTLE MELANIE, AIDAN & NADINE

TUESDAY, OCTOBER 25 $6 9PM
WAYWARD SWAY
DEADWOOD REVIVAL
HIGHWAY ROBBERS

WEDNESDAY, OCTOBER 26 $5 7:30PM
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THURSDAY, OCTOBER 27 $7 9PM
ELEPHONE
THE OTHERSIDE
BROOKHAVEN

SUNDAY, OCTOBER 30 $6 8PM
SPACE VACUUM FROM OUTER SPACE
THE CUBBY CREATURES
THE SLOW POISONER
MISS FAIRCHILD

TUESDAY, NOVEMBER 1 $8 9PM
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music

Music listings are compiled by Sarah Han. The music interns are Sean Patrick Maylone and Justin Yu. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 19

Rock/blues/hip-hop

Alien Ant Farm, From Satellite, April Sixth, Rivalry *Independent. 7:30pm, $14.*
Alvon *Biscuits and Blues. 9pm, $7.50.*
Audio Dut Send, Argo *12 Galaxies. 9pm, $7.*
Beatropolis, Jump/Cut, DJ J.Boogie *Elbo Room. 9pm, $6.*
Broken Spindles *Bottom of the Hill. 9pm, $8.*
Copeland, Daphne Loves Derby, Melee, Spill Canvas *Slim's. 7:30pm, $15.*
Dilettantes *Madrone Lounge. 9pm.*
Iron and Wine, Calexico *Warfield. 8pm, $25.*
'Jack Pine Social Club' *Argus Lounge. 8pm.*
Kim Rea and the Dream Dogs *Johnny Foley's. 9pm.*
Kirk Joseph's Backyard Groove *Boom Boom Room. 9:30pm, $7.*
Last Picture Show *Red Devil Lounge. 8pm, $7.*
Love Like Fire, High Violets *Make-Out Room. 8:30pm, $6.*
Mardo *Red Devil Lounge. 8:45pm.*
Night Porter *Hemlock Tavern. 9pm.* A benefit for Quintron and Miss Pussycat.
AJ Roach, Matt Bauer, Drakkar Sauna *Rickshaw Stop. 8pm, $6.*
Serene Lakes, New Centuries, Everlasting Arms *El Rio. 8pm, $6.*
Jay Shaner, Matt Heller *Brainwash. 8pm.*
Sign for Stereo, Olympian, Foxtail Somersault, Danielle Rosa *StudioZ. 8:30pm, $5.*
Switchfoot, Eisley, Reeve Oliver *Grand Ballroom, Regency Center, 1300 Van Ness; 421-TIXS. 8pm, $22.50.*
Turn Me On Dead Man, Chinese Radio, Kreamy 'Lectric Santa *Parkside. 9pm.*
Zoli, Wink Payne, Dbo Martin and friends *Cafe du Nord. 8:30pm, $7.* Featuring Ask Dr. Hal.

Bay Area

Kalas, Laudanum *Oakland Metro. 8pm, $5-10 sliding scale.*
Millions Dollar Dream, Mike Marshall's Love Live and Life *Blakes. 9pm, $15.*
Nicole and the Sisters in Soul *Beckett's. 9:30pm.*
Ron Thompson *Eli's Mile High Club, 3629 MLK Jr; www.oaklandmilehigh.com. 5pm.*
'24 Hours of the Blues' *Vallejo Performing Arts Center, 707 Marin, Vallejo; bayareabluessociety.net. 6pm.* A benefit for musicians affected by Hurricane Katrina.

Jazz/new music

Don Asher, Jim Rothermel *Moose's. 7:30pm.*
Bossa Suave *Lingba Lounge. 8:30-10:30pm.*
Charles Unger Experience *Les Joulins Jazz Bistro. 8pm.*
Caroline Dahl and Tom Rigney *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 5:30pm.*
Gaucho Gypsy Jazz, Mitch Marcus Jazz Session *Amnesia. 7:30pm, free.*
Oliver Lake *Thick House Theater, 1695 18th St; 487-1701. 7:30pm, $10-15 sliding scale.*
Abbey Lincoln *Herbst Theatre, 401 Van Ness; 776-1999. 7:30pm, $26-52.* San Francisco Jazz Festival; opening night Hurricane Katrina relief concert. See 8 Days a Week, page 62.
Mike Lipskin *Washington Square Bar and Grill. 7pm.*
Octavia Trio *Octavia Lounge, 1772 Market; 863-3516. 7pm.*
Pascal Bokar Group *Savanna Jazz. 8pm.*
Red Morgan and the New Orleans All Stars *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 10pm.*
San Francisco Guitar Quartet *Hotel Rex, 562 Sutter; 392-2545. 6:30pm, $18.*
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*
SoulJazz *DogPatch Saloon, 2496 Third St; 643-8592. 8:30pm, free.*
Benny Velarde and His SuperCombo *Top of the Mark. 8:30pm.*
Voz do Brasil *Jazz at Pearl's. 8:30 and 10:30pm, $5-10.*

Bay Area

Atlas Ensemble *Jupiter. 8pm.*
Joe Beck Trio *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $5.*
Ned Boynton Trio *Downtown. 8pm.*
Plena Libre *Yoshi's, 8 and 10pm, $10-18.*
Quartet San Francisco *Oakland City Center, adjacent to 12th Street BART Station, Oakl; www.oaklandcitycenter.com. Noon, free.*

Folk/world/country

Open mic *Ireland's 32. 9:30pm.*
'Russian Music Festival' *St. Patrick's Church, 756 Mission; 777-3211. 12:30pm, $5.* With soprano Svetlana Nikitenko and pianist Dimitriy Cogan performing songs by Rachmaninov.
Erin Shrader, Richard Mandel, John Ward *Wilde Oscar's, 1900 Folsom; 621-7145. 8pm, free.*
Kenny Somerville *Plough and Stars. 9pm.*

Bay Area

Bernard Anderson and the Old School Band *Ashkenaz. 9pm, $9.*
John Hammond *Freight and Salvage Coffee House. 8pm, $19.50.*
'Tribute to Conga' *Shattuck Downlow. 8pm, $5-10.* Featuring the Bay Area's top conga players.
Whiskey Brothers *Albatross Pub. 9pm, free.*

Dance clubs

Afro Latin Jazz *Voda, 56 Belden Pl; 677-9242. 5-7pm, free.* With DJs Kevin Koga and Daddy Africa.
Big Up! Big Up! *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm, free.* An event showcasing women in reggae and hip-hop.
La Bodega *Baobab. 10pm, $3.* Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.
Body Wet Wednesdays *Luna Lounge, 1192 Folsom; www.lunaloungesf.org. 9:30pm.* Hip-hop, R&B, and club classics with DJ Rick and DJ Switch.
Bondage A Go-Go *Glas Kat. 9:30pm-2:30am, $5-7.* Death rock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Le Boom *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $5.* With Antonio, M3, Tasho, and guests.
Crucial *Nickie's BBQ. 10pm-2am.* Roots, rocksteady, dancehall, and dub with DJ Brigadeer Barry and B-Love.
Debutante *Knockout. 10pm, $2.* Indie, rock, psych, and punk with DJs Rua, Rye in the Sky, and Biggs.
Dodgy *Eight. 10pm.* With Chris Orr, Richie Panic, and Nadine.
Elev8 *El Rincon, 2700 16th St; 437-9240. 10pm-2am.*
Flava in Ya Ear *Beauty Bar. 9pm, $3-5.* Hip-hop, soul, dancehall, and party rock jams with DJs Satva and Paul Carey.
Hud *Bender's, 806 South Van Ness; 824-1800. 9pm-2am.*
Indulgence *Harry Denton's Starlight Room. 8pm-2am.* '70s, disco, funk, and house with DJ Bruce.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 7pm-2am, free.* With DJ Von.
Low End Theory *Skylark. 9pm-2am, free.* Hip-hop, R&B, and more with DJs 4aM, Whooligan, and Keelay.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* Reggae, dancehall, roots, and culture with AllMightySoundz.
Meat *DNA Lounge. 9:30pm-2am, $5.* Industrial and EBM with BaconMonkey, Djall, Mitch, and Netik.
Network Lounge *330 Ritch. 9pm.* A club for members of the urban and international business industry to mingle at.
Original Concept *Underground SF. 10pm-2am, $5.* Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.
Passport *Duplex, 1525 Mission; 355-1525. 9pm.* World breaks with DJ Soulsalaam and guests.
Qoöl *111 Minna Gallery. 5-10pm, $5.* Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Rebirth *Alpha Bar, 3848 Geary; 244-6989. 8pm-2am, free.* Deep, soulful, urban house grooves and live conga drum with DJ Kimani and Lito Carrillo.
Red Light *Arrow. 10pm-2am.* Electro and dark music.
Rich Girls *Skylark. 9pm-2am, free.* With Daryl Stubbs and Duserock.
Rock Dut *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.* Punk, garage, rockabilly, psychobilly, and more.
Salsa dance lessons *Metronome Dance Center. 7pm, $12.* Beginner salsa dance lessons.
Samurai Soundsystem *Wish. 1539 Folsom; 278-9474. 10pm-2am, free.* With DJs Benchun and Joe Encarnacion.
Satellite *Anú, 43 Sixth St; 543-3505, www.anubar.com. 9pm-2am, free.* House and techno.
Sweet Spot *Tunnel Top. 10pm.* Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
Sweet Thing *Delirium. 10pm.* '60s and '70s rock and soul with DJ Jules and Jenny.
Synchronize *Il Pirata, 2007 16th St; 626-2626. 10pm-2am, $2.* Psy-trance.
Union *Endup. 10pm-4am.* With DJs BB Hayes and DeMilo.
Vitabar *Divas, 1081 Polk; 928-6006. 10pm-2am, $5.* With mikee and Jada Halston.
Wabi Sabi *EZ5, 682 Commercial; www.ez5bar.com. 9pm, free.* Hip-hop, breaks, and techno with DJ Groovecatcher.
Wink *Butter. 9pm-2am, free.* House, breaks, and techno.

Bay Area

Club 1D1 *815 W. Francisco Blvd, San Rafael; (415) 460-0101.* A salsa club with Tito y Su Son de Cuba.
Good Life *Luka's Taproom and Bar, 2221 Broadway, Oakl; (510) 451-4677. 8pm-midnight.* With VNA, DMadness, and guests.
Kingman's Lucky Lounge *5-8pm, free.* Open audition turntables by appointment, followed by downtempo with Ambient Mafia.
Lion Rock *Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm, $7.* Reggae, dancehall, and roots with Jah Yzer, DJ Riddim, Dub Rocker, Jah Mystic, and Poppa.
Reggaeton Corner *@seventeenth, 510 17th St, Oakl; (510) 433-0577. 9pm.* Reggaeton and hip-hop.
Sabroso *Bench and Bar, 2111 Franklin, Oakl; (510) 444-2266.* Blatino night featuring reggaeton, old-school, and hip-hop.
Shattuck Downlow *8pm-2am.* Salsa dance lessons.
Suburban *Stinger Lounge, 38 East 25th Ave, San Mateo; (650) 571-8486. 9pm-2am, free.* Progressive, house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 20

Rock/blues/hip-hop

Andre Karpov and the Kazaks, Judith and Holofernes *Amnesia. 9pm.*
Bayonics, Bag of Toys *Red Devil Lounge. 9pm, $8.*
Tab Benoit, Yardsale *Boom Boom Room. 9:30pm, $15.*
Ctrl Alt Delete *Cherry Bar and Lounge. 9pm, $5.*
Cuts, Husbands, Tough and Lovely *12 Galaxies. 9pm.*
Gogol Bordello, Throw Rag, Scotch Greens *Slim's. 9pm, $15.*
Jem, Josh Kelley *Bimbo's 365 Club. 8pm, $17.*
Daniel Lanois, Tortoise *Independent. 9pm, $25.*
Leah Tysse Band *Biscuits and Blues. 9pm, $10.*
Paul Manousos, Anna Laube, Leopold and His Fiction *Argus Lounge. 9pm.*
Nicole McRory *Johnny Foley's. 9pm.*
Memoir, Mister Vague, Deer Pen *Edinburgh Castle Pub. 9pm.*
Meric Long, n.Lannon, John Askew *Hemlock Tavern. 9:30pm, $7.*
Pantz Noyzee, Breakout, Big Meat Combo, King City, Django Dbscura *Bottom of the Hill. 7pm, $12.*
Salvador Santana Band, JD and the Straight Shot *Cafe du Nord. 9pm, $10.*
Sixes, Bran(...)Pos, Liz Allbee, Anti-Ear, Midmight, Porest *Hotel Utah Saloon. 9pm, $4.* Resipiscent record release party. See 8 Days a Week, page 62.
Trainwreck Riders, Evacuee, Dvens *Balazo18. 7pm, $5.*
Until Further Notice *Ireland's 32. 9pm.*
World Saxophone Quartet *Great American Music Hall. 7:30 and 10pm, $25-38.* San Francisco Jazz Festival. See 8 Days a Week, page 62.

Bay Area

Brooks and Dunn, Big and Rich, Warren Brothers *Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; (415) 421-TIXS. 7pm, $29.25-54.*
Gunshy, Very Hush Hush, Sarai's Spine *Mama Buzz Gallery, 2318 Telegraph, Oakl; (510) 465-4073. 7pm.*
Research and Development, Think Tank, Mirthkon *Starry Plough. 9:30pm, $5.*

Continued on page 66

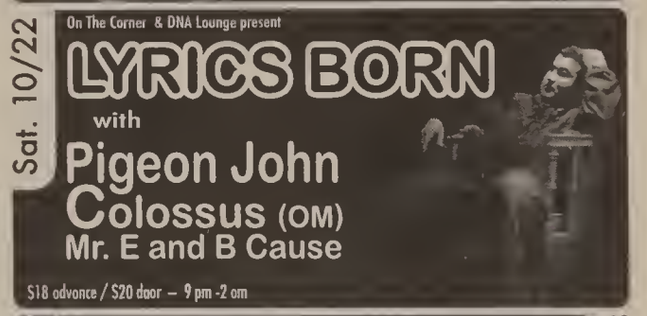
12 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378.
111 Minna Gallery 111 Minna; (415) 974-1719.
330 Ritch 330 Ritch; (415) 541-9574.
1015 Folsom 1015 Folsom; (415) 431-1200.
1751 socialclub 1751 Fulton; (415) 441-1751.
Amnesia 853 Valencia; (415) 970-0012.
Amoeba Music 1855 Haight; (415) 831-1200.
L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865.
Argus Lounge 3187 Mission; (415) 824-1447.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Avalon Ballroom 1290 Sutter; (415) 252-7100.
Axum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Balazo18 2183 Mission; (415) 255-7227.
Bambuddha Lounge 601 Eddy; (415) 885 5088.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bohemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Claude; (415) 392-3515.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Catalyst Cocktails 312 Harriet; (415) 621-1722.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
Cigar Bar and Grill 850 Montgomery; (415) 398-0850.
City Nights 715 Harrison; (415) 546-7938.
Club Bas 383 Bay; (415) 399-9555.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
ONA Lounge 375 11th St; (415) 626-1409.
Duplex 1525 Mission; (415) 355-1525.
Eagle Tavern 398 12th St; (415) 626-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
Eight 1151 Folsom; (415) 431-1151.
Elbo Room 647 Valencia; (415) 552-7788.
Element Lounge 1028 Geary; (415) 571-1362.
Elixir: The Neighborhood Saloon 3200 16th St; (415) 552-1633.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Ultra Lounge 662 Mission; (415) 615-6888.
Fuse 493 Broadway; (415) 788-2706.
Glas Kat 520 Fourth St; (415) 495-6626.
Grand 1300 Van Ness; (415) 673-5716.
Grant and Green 1371 Grant; (415) 693-9565.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HiFi 2125 Lombard; (415) 345-TONE.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Independent 628 Divisadero; (415) 771-1421.
Ireland's 32 3920 Geary; (415) 386-6173.
Jack's Club 2545 24th St; (415) 641-5371.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.

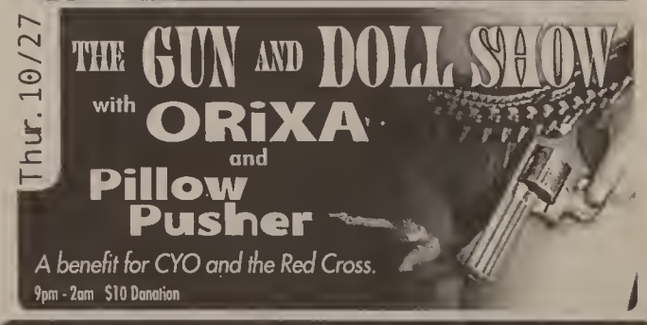
Shorely worth seeing: Saxon Shore plays the Make-Out Room Sun/23.

Les Joulins Jazz Bistro 44 Ellis; (415) 397-4436.
Kate D'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Knockout 3223 Mission; (415) 550-6994.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Levende Lounge 1710 Mission; (415) 864-5585.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Li Po Lounge 916 Grant; (415) 982-0072.
Lit 101 Sixth St; (415) 278-0940.
Loft 11 316 11th St; (415) 701-8111.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, second fl; (415) 255-5971.
Mad Oog in the Fog 530 Haight; (415) 626-7279.
Madrone Lounge 500 Divisadero; (415) 241-0202.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Dance Center 1830 17th St; (415) 252-9000.
Mezzanine 444 Jessie; (415) 625-8880.
Mighty 119 Utah; (415) 626-7001.
Milk 1840 Haight; (415) 387-6455.
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Old First Church 1751 Sacramento; (415) 474-1608.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 621-1911.
Park 747 Third St; (415) 974-1925.
Parkside 1600 17th St; (415) 503-0393.
Pat O'Shea's 3848 Geary; (415) 752-3148.
Peña PachaMama 1630 Powell; (415) 646-0018.
Pier 23 Pier 23; (415) 362-5125.
Pink 2925 16th St; (415) 431-8889.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Public 1489 Folsom; (415) 552-3065.
Purple Onion 140 Columbus; (415) 217-8400.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
Rickshaw Stop 155 Fell; (415) 861-2011.
Riptide Bar 3639 Taraval; (415) 240-8360.
Rite Spot 2099 Folsom; (415) 552-6066.
Roccapulco Supper Club 3140 Mission; (415) 648-6611.
RoHan Lounge 3809 Geary; (415) 221-5095.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Savanna Jazz 2937 Mission; (415) 285-3369.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Space 550 550 Bameveld; (415) 550-8286.
Stud 399 Ninth St; (415) 252-7883.
StudioZ.tv 314 11th St; (415) 252-7666.
Sublounge 628 20th St; (415) 552-3603.
Suite Dne8One 181 Eddy; (415) 345-9900.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Tunnel Top 601 Bush; (415) 986-8900.
Underground S.F. 424 Haight; (415) 864-7386.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

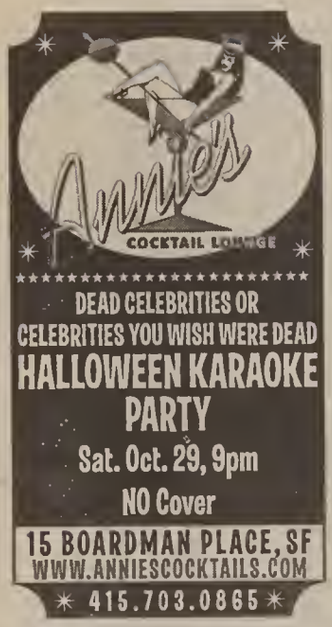
Bay Area

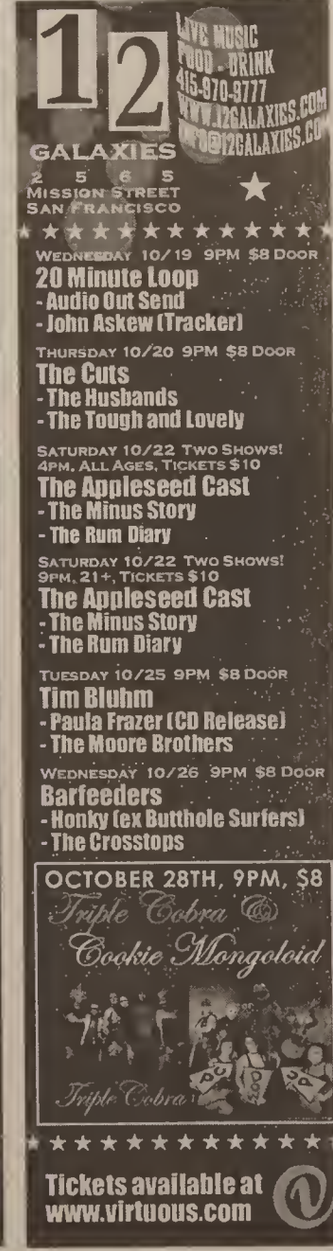
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
21 Grand 416 25th St, Oakl; (510) 444-7263.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cafe Van Kleef 1621 Telegraph, Oakl; (510) 763-7711.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
Golden Bull 412 14th St, Oakl; (510) 893-0803.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9220.
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Kingman's Lucky Lounge 3332 Grand, Oakl; (510) 465-KING.
Mama Buzz Cafe 2318 Telegraph, Oakl; (510) 465-4073.
Oakland Metro 201 Broadway, Oakl; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Time Out Bar and Patio 1822 Grant, Concord; (925) 798-1811.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖





10/28 Pap Raxx
10/29 All Hallaws Eve Halloween Spectacular
11/4 Dancehall Legends
11/6 Frant 242 w/ Grayarea
11/11 Kallektiv SF
11/12 New Wave City
11/13 In Slaughter Natives
11/17 Cabaret Verdalet
11/18 The Scarpia Ball
11/23 Yal
11/26 Pap Raxx
12/10 New Wave City
12/15 Gaad Vibrations
High Schaal





musiclistings

Thursdays 20

From page 64

'24 Hours of the Blues' *Vallejo Performing Arts Center, 707 Marin, Vallejo; bayareabluessociety .net. 6pm.* A benefit for musicians affected by Hurricane Katrina.

Jazz/new music

Blackwell, Hippie Grenade *Last Day Saloon. 9pm, $7.*

Bossa Suave *Mangarosa, 1548 Stockton; 956-3211. 9-11pm, free.*

Dick Fregulia *Washington Square Bar and Grill. 7pm.*

Ron Heglin, Tom Nunn, and Doug Carroll, John Ingle/Dan Joseph Duo *Luggage Storey Gallery. 8pm, $6-10 sliding scale.*

Frank Jackson and John Hunt *Castagnola, 286 Jefferson; 776-5015. 4pm, free.*

Jazz jam *Judi's Place, 1414 Market; 863-JUDI. 7:30pm, free.* Open jazz jam.

Kamau Seitu Quintet *Les Joulins Jazz Bistro. 8pm.*

Paul Kimura *Bistro Clement, 127 Clement; 387-6966. 6pm, free.*

Live Jazz Trio *O'Reilly's Holy Grail, 1233 Polk; 928-1477. 10pm, free.*

Mike Lipskin, Waldo Carter *Moose's. 7:30pm.*

Miles Ahead *Figaro Ristorante, 414 Columbus; 398-1300. 8pm.*

Open Jazz Jam *Judi's Place, 1414 Market; 863-JUDI. 7:30pm, free.*

Red Morgan and the New Orleans All Stars *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 10pm.*

Glenn Richman and Dave Matthews *Octavia Lounge. 1772 Market; 863-3516. 8pm.*

Savanna Jazz Trio *Savanna Jazz. 8:30pm.*

Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*

SoulJazz *Cafe Claude. 7:30pm.*

Theloni on Wry *Catalyst Cocktails, 312 Harriet; 621-1722. 6:30pm, free.*

Bay Area

Dee Dee Bridgewater *Yoshi's. 8 and 10pm, $14-20.*

JP and the Rhythm Chasers *200 Grand, 200 Grand, Oakl; www.20grand.com. 9pm, $10.*

Mark Levine, John Wiitala *Downtown. 8pm.*

Tina Marzell and Her Trio *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $5.*

Folk/world/country

Jesus Diaz y Su QBA, DJ Eddie *Elbo Room. 10pm, $8.*

Jueves Flamencos *Peña Pachamama. 8pm, $8.*

Tyva Kyzy *Asian Art Museum, 200 Larkin; www.asianart.org. 7pm, free with museum admission.*

Shannon Céili Band *Plough and Stars. 9pm.*

Thompson's String Ticklers *Atlas Cafe. 8pm, free.*

Bay Area

Fun with Finnoula *Beckett's. 9:30pm.*

Brian Joseph *Freight and Salvage Coffee House. 8pm, $18.50.*

Dance clubs

Arrow *6:30-10:15pm, free:* "Techno Vampire Happy Hour," an erotic club featuring obscure music. *10pm-2am:* synthcore, electro-punk, new wave, and more.

Baobab *10pm, $3.* Reggae and dancehall with DJ M'Penzi.

Beat Church *Nickie's BBQ. 9pm, $5.* World fusion beats.

Built for Speed *Delirium. 10pm-2am, free.* With rotating DJs Fashion Hooker, Platform Whore, and DJ Juan of a Kind.

Club Faith *715 Harrison, www.faithsf.com. 9:30pm-2:30am, $7-12.* With DJs Twist, Neon Leon, and Mike Biggz.

CrawlSF *Dolce, 440 Broadway; 726-2674. 9pm.* With Matt Seliga.

Cruise Liner *Lingba Lounge. 9pm-2am.* Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.

Descarga *Voda, 56 Belden Pl; 677-9242. 9pm-2am, free.* Afro-Latin rhythms, soul, funk, reggae, and hip-hop with Vinnie Esparza, Asti Spumanti, Hopper, and guests.

Dirty Rip *Ani, 43 Sixth St; 543-3505, www.anubar.com. 9pm-2am, free.* Disco-punk, electro, and acid house with Sexray, Dammit, and guests.

11A-19357 Club *Li Po Lounge. 9pm-2am.* Krautrock, spacerock, neu-noise, and more.

EZ5 *682 Commercial; 362-9321. 6-9pm, free:* "6 2 9," '80s, uptempo jams, and deep house breaks. *10pm-2am, free:* "Bumpin'," with DJs Morse Code and Monte Carlo.

Fun *26 Mix. 9pm, $5-10.* Old-school, hip-hop, and reggae with DJ Jah Yzer.

Give Thankz *Club Six. 9pm-2am, $5.* With Polo Mo'Xquuz, Shortkut, Doogie, Ivier, and Irie Dole.

The Goodness *Vertigo, 1160 Polk; 674-1278. 10pm-2am, free.* Hip-hop, dancehall, soul, breaks, '80s, and everything in between with DJs Cense, Solace, and Mosquito.

Hellfire Club *Stud. 10pm, free.* A rock 'n' roll dance party for girls and queers.

Industry *Bigfoot Lounge, 1750 Polk; 440-2355. 10pm-2am, free.* A club dedicated to those working in the service, promotion, performance, and creation industries.

Juicy *Velvet Lounge. 10pm-2am.* Deep house and hip-hop.

Knockout *7-10pm, free:* "BingoTopia," with DJ Phillip de Jugg. *10:30pm, free:* "Def Star," drum 'n' bass with DJs Cubehead, Lewt, Munk, Happy, and SamSupa.

Lapel *Madrone Lounge. 9pm.* With DJ Neel Kizmiaz and guests Claire Ahll, Deejay Ziploc, and Rueben.

Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 6-10pm:* downtempo, dub, hip-hop, and more with Nate Harrison, Paul Tobias, and guests. *10pm:* "Inside," with Matt Valenz and Derek Niddery.

Louder than Bombs *StudioZ. 9pm, $3.* New wave and Britpop with DJs Heaven, Jet Set James, and Golden.

Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* With rotating DJs.

Moneyshot *Milk. 9pm.* With Future Primitive Sound DJs.

1984 *Cat Club. 9pm-3am, $5.* '80s, top 40, and new wave.

Pacific Standard Time *Bambuddha Lounge, 601 Eddy; pacificstandardtime@hotmail.com. 9pm-2am, $5.* Soul music with Sake1 and guests.

Party for the People *Element Lounge, 1028 Geary; 571-1362. 9pm.* Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fidelski.

Polo's Blue Cube *34 Mason; 392-4833. 10pm-2am, $7.* With Cheb i Sabbah.

popscene *330 Ritch. 10pm-2am, $5-8.* Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy; with live sets by Capes and Soft.

Purple Haze *Skylark. 9pm-2am, free.* Hip-hop and dancehall with DJs Osiris, Powder, Jus Rite, Arrow, and Sg-13.

Real Raw *Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight.* With DJ Pinpullaz Sound.

Romp *Ani, 43 Sixth St; 543-3505, www.anubar.com. 9pm-2am, free.* House, electro, disco punk, '80s, and more with DJs Sexray, Dammit, and guests.

Simple *Pink, 2925 16th St; 431-8889. 9pm, $10.* With DJ Julius Papp.

Star Hits *Condor Club, 300 Broadway; www.divebar.biz/starhits.htm. 9pm-2am, $5.* An alternative dance club featuring DJs, dancing, and more.

Suite One80ne *9pm-4am, $10.* With DJs.

Sweet *Wish, 1539 Folsom; 278-9474. 7pm-2am, free.* With Charlotte the Baroness and Brian Gianinno.

Thursday Night Lounge *Thirsty Bear, 661 Howard; www.thirstybear.com.* Downtempo.

Tubesteak Connection *Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 9pm-2am, $3.* A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

Tunnel Top *10pm-2am.* Hip-hop with DJ Toph One.

Twilight *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 6-10pm, free.* Uptempo lounge music and visual artistry.

Underworld *Kelly's Mission Rock. 9pm.* Hip-hop.

Windup *Endup. 10:30pm-4:30am.* With guest DJs.

Bay Area

Addicted to House *Club Rey, 3 Saint Francis Square, Daly City; (650) 758-5815. 9pm-2am, free.* House music.

Automatic *Kingman's Lucky Lounge. 9pm-2am.* Classics, dancehall, and soul.

Blush Thursdays *Blush, 261 California, Burlingame; (650) 347-7710. 9pm.* Hip-hop, reggaeton, and more.

Brothers and Sisters *Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free.* Soulful house and dance music with DJs Dedan, Daniela, and guests.

musiclistings

Community Thursdays *Shattuck Downlow. 8pm, $5.* Funk, soul, hip-hop, reggae, and '80s.
Dhol Patrol *Ashkenaz. 9:30pm, $8.* Bhangra dance lessons.
I Can See the Cosmos *@seventeenth, 510 17th St, Oakl; (510) 433-0577. 5pm-2am.*
Intrigue Thursdays *Agave Grill and Cantina, 2033 N Main, Walnut Creek; www.intrigueparty.com. 9pm-2am.* Hip-hop, R&B, and reggaeton.
So What, Let's Party! *Ivy Room. 10pm.* With DJ Kool Kyle and True Justice.
Stylus *Oasis Bar, 135 12th St, Oakl; www.econ.net/events/ac. 10pm-2am, $5.* Deep house and minimal tech.
White Horse Bar *8pm.* With DJ Tony-T.

friday 21

Rock/blues/hip-hop

Armitage Shanks, Runs, Nads *Parkside. 9pm.*
Blue Turtle Seduction, Funky Beulah *Last Day Saloon. 9pm, $8.*
Botticellis, Fine By Me, io, 1984, AD Overdrive *330 Ritch. 7pm, $10.*
Briefs, Spits, Radio Reelers, Last Target *Bottom of the Hill. 9pm, $12.*
Buckfast, Route 111, Bixby *Red Devil Lounge. 8pm, $10.*
Calla, Celebration, Holy Kiss *Mezzanine. 9pm, $10.*
Jim Campilongo, Bobby Black *Make-Out Room. 8pm, $10.*
Dark Star Orchestra *Fillmore. 9pm, $26.*
Death Sentence: Panda!, Good for Cows, Fuckwolf *Hotel Utah Saloon. 9pm, $6.*
Estereo, Scott McChane, Halcyon High, Boy Tiger *Li Po Lounge. 9pm, $5.*
Gogol Bordello, Throw Rag, Scotch Greens *Slim's. 9pm, $15.*
Gov't Mule, moe. *Warfield. 8pm, $30.*
Graves Bros. Deluxe, Boxcar Satan *Edinburgh Castle Pub. 9pm.*
Tommy Guerrero *Cafe du Nord. 9pm, $10-15.* A Katrina relief benefit.
Daniel Lanois, Tortoise *Independent. 9pm, $25.*
Little Jonny and the Giants *Biscuits and Blues. 9pm, $10.*
Lolita, Medilia *StudioZ. 9pm, $5.*
Nada Surf, Say Hi To Your Mom *Bimbo's 365 Club. 9pm, $17.*
Shades of Green *Ireland's 32. 9pm.*
Touch of Soul *Johnny Foley's. 9pm.*
Up-Tight, Mammatus, Life Coach *Hemlock Tavern. 9:30pm, $7.*
Very Foundation *Brainwash. 8pm.*
Very Hush Hush *Knockout. 10pm, $5.*
Warriors, Animosity, Set Ur Goals, Alcatraz, Never Healed *Pound-SF. 8pm, $10.*
Wild Magnolias *Boom Boom Room. 9:30pm, $15.*

Bay Area

Crown City Rockers *Fillmore and O'Farrell; www.fillmorejazz.com. 5:30pm, free.*
Grapefruit Ed, Flux *Ashkenaz. 9:30pm, $10.*
Gun and Doll Show, Kitten on the Keys, Devilettes *Canvas Gallery. 6pm, $10.*
Hostile Takeover, Hit Me Back, Cinder, Right On, Comadre *924 Gilman. 8pm, $7.* See 8 Days a Week, page 62.
Kaarten Kolchik and guests *Mama Buzz Gallery, 2318 Telegraph, Oakl; (510) 465-4073. 7pm.*
Mad Happy, Rapatron, Lacoste, Zef Noise *Starry Plough. 9:30pm, $6.*
Mushroom *Jupiter. 8pm.*
Salvador Santana *Blakes. 9pm, $10.*
Ten til Two *Beckett's. 9:30pm.*
Terry Hanck and the Soul Rockers *Ivy Room. 10pm, $7.*
Vinyl *Shattuck Downlow. 9:30pm, $8.*

Jazz/new music

Don Alberts *Moose's. 8pm.*
Amy Greacen Jazz Ensemble *Catalyst Cocktails, 312 Harriet; 621-1722. 6:30pm, free.*
Black Market Jazz Orchestra *Top of the Mark. 9pm, $10.*
Charles Unger Experience with Valencia *Les Joulins Jazz Bistro. 8pm.*
Chuck Peterson Sextet *Bird and Beckett Book, 2788 Diamond; 586-3733. 5:30pm, free.*
Dave Parker Quintet *Red Rock, 699 Chenery; 333-3030. 9pm, free.*
Marco Diaz and El Tren *O'Reilly's Holy Grail, 1233 Polk; 928-1477. 10pm.*
Dirty Little Secret *Plush Room. 11pm.*
Eric Berman Trio *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 5:30pm.*

Continued on page 70

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Nailing 'em

By Marke B.

super ego

I never thought I'd be so jealous of the British. Despite their recent mad blow-up of designers, artists, writers, chefs, and rappers (not to mention "Strawz Gone Wild" supermodels), I'd always objectified the British as either quieter Australians or messier Canadians. Which usually turned me on but never really flooded me with envy. Well, maybe I admired their lightning-quick spliff-rolling powers and neato cell phones, but that was about it.

But the recent British press brouhaha about the invasion of their nightlife by a "burgeoning peasant underclass" known as *chavs* has really got my green up. A *chav* is what you get when you cross Ali G with a Burberry outlet and a soccer ball and address it as "dawg," except it's Caucasian — what we yanks would call, in our more charitable moments, ghetto tourists. Chavs, in turn, are classified into seemingly infinite types, from the female version, *charver* (the Romany word for hooker), through *scroats, dillholes, kevs, scallies, pikies, hardos, jippos, spides, moakes, steeks,* and *Kappa slappers,* to the Scottish phrase *neds* (or "noneducated delinquents"). They're wankers shooing all the posh tottie out the local, apparently.

Despite the horrific class snobbery of these terms (and even racism — many are derived from knocks against Gypsies), I'm jealous. The Brit scene is undergoing a renaissance of slang, taking verbal stabs at all the new types of folks you see out in the club these days. I think it's high time we did that too.

Anyone who's summered at my villas in Polk Gulch and behind the Market Street Safeway knows I'm the last one to be classist. But I'm the first to be a snob. (I blame my gay gene and its intelligent design.) We can beat the British. We're undergoing a club renaissance of our own in the Bay Area, with twice as many bar openings as last year and more on the way. Yet the lingo we use to peg the newbies is hella passé. When it comes to nailing types, we're stuck in the '90s (playa hata, emo boy, Dilbert, blinger, scrub), the '80s (househed, skeezoid, wannabe, ice queen, skag), and even the '70s (poser, skater, fag hag, swinger, bridge-and-tunnel). The other night a cute boy was described to me as a "gay skinhead in that kind of LA way where you have to look like something, so he chose skinhead."

Shouldn't there be a word for that?

A brief, drunken survey of some of the mouthier queens I keep on speed dial served up some nascent, up-to-the-minute terms for today's scene dilettantes. For instance, *nerfs* are those annoying guys at straight clubs like Zebra Lounge in North Beach or the chichi new Chinatown addition, Sip, who always manage to slip into their pickup pitch just how much money they made — and lost — during the Internet boom. And they still wear stretch cotton. Oh, the sorrow and the pity. Nerfs are usually angling to impress *Freixenettes,* young girls trying to look upscale, but really just falling out of their little pink dress. A Freixenette will probably hook up with a *peabody,* the kind of straight guy who wears a navy peacoat to the club.

Nagels, after the Duran Duran cover artist, are those pitch-perfect, icy hot, retro-early-'80s girls who usually hang out at Arrow Bar and the Rickshaw Stop; *trons* are their male counterparts. *Visigoths* are the power goths, those lifetime Dungeon Masters and Emily sisters you see hanging out at Drunken Monkey at the Cat Club or Death Guild at Glas Kat. *Flingers* are swinger couples out cruising for a third, who *will not* leave you alone. *Slingers* are what you call them if they're gay.

Speaking of gay, why not? *Hemos* are those pale, scruffy, rail-thin homo emo boys who wear a lot of band buttons. *Pimbos* are their hip-hop complements, usually sporting K-Swisses and pimples. *Feds* belong to the gay deaf underground (my current fave), and *hanks* still dude up in trucker caps and wallet chains. *Bots* are the new circuit queens, now that the circuit scene is dead. You can find them stiffly swinging their hamfists at the surprisingly re-energized Industry at Mezzanine.

Pogos are the guys who get so excited when someone plays Franz Ferdinand that they jump on your open-toed pumps, *chafes* are the guys who grope you on the dance floor, and *laters* are guys who pretend to be skaters in their online sex ads. One popular drag club was recently described to me as a "mediocracy of *lypsynchophants,*" another as full of *hag fags.* And sexy, young punk or skinhead wannabes who wouldn't know the difference between Gang of Four and Sham 69 if you handed them an iPod and an abacus? We'll call them *spunks.*

I know you've got a million of 'em. Send your best ones in to me and I'll slip them into upcoming columns (credited, of course). Down with the *chavs!* ❖

For more on chavs, go to www.chavscum.co.uk.

Zebra Lounge. *Thurs.–Sat., 9 p.m.–2 a.m., 447 Broadway, SF. (415) 788-018.*

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Drunken Monkey. *Tues., 9 p.m.–2 a.m., Cat Club, 1190 Folsom, SF. Free. (415) 431-3332.*

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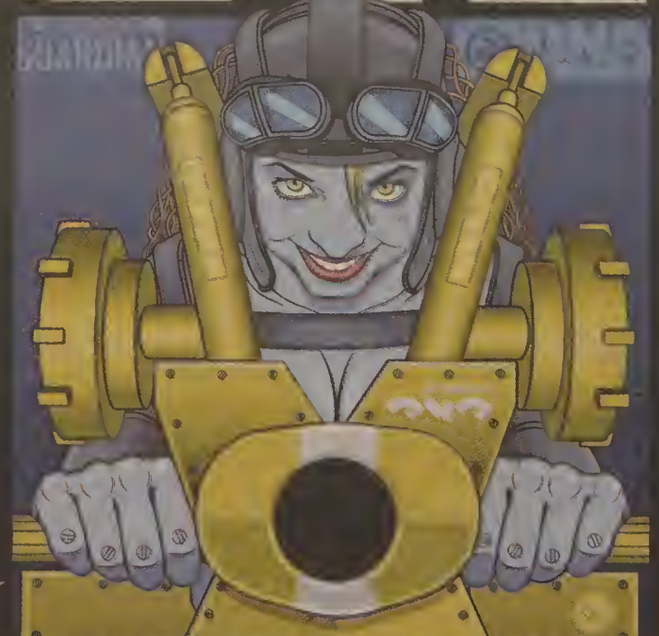

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musiclistings

Friday 21

From page 67

Ken Fishler *Washington Square Bar and Grill. 7pm.*
Gary Schwantes Trio *Cafe Claude. 7:30pm.*
Lalah Hathaway, Marcus Miller *Masonic Center, 1111 California; 776-1999. 8pm. $25-60.* San Francisco Jazz Festival. See 8 Days a Week, page 62.
Jazz and Blues Jam *Nibs Bakery and Cafe, 3717 Balboa; 706-9949. 7:30pm.*
Paul Kimura *Bistro Clement, 127 Clement; 387-6966. 6pm, free.*
Nova Jazz Quartet *San Francisco Brewing Company, 155 Columbus; 434-3344. 10pm, free.*
Omar Sosa Quartet, Dafnis Prieto Quintet *Great American Music Hall. 8pm, $24-36.* San Francisco Jazz Festival. See 8 Days a Week, page 62.
Denise Perrier *Jazz at Pearl's. 9 and 11pm, $15-20.*
Red Morgan and the New Orleans All Stars *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 10:15pm.*
Theresa Reilly *Hotel Rex Bar and Lounge, 562 Sutter; 433-4434. 6pm, free.*
Glenn Richman and Dave Matthews *Octavia Lounge, 1772 Market; 863-3516. 8pm.*
Savanna Jazz Trio *Savanna Jazz. 8:30pm.*
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*
Steve Klawiter Trio *Bistro Boudin, 160 Jefferson; 928-1849. 6pm, free.*

Bay Area

Oee Dee Bridgewater *Yoshi's. 8 and 10pm, $18-24.*
Dick Hindman Trio *Jazzschool. 8pm, $12-18.*
Helene Attia Quartet *Downtown. 9pm.*
Jazz Express *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $7.*
Mushroom *Jupiter. 8pm.*

Folk/world/country

Shelby Ash *Plough and Stars. 9pm.*
'Bluegrass Bonanza!' *Plough and Stars. 9pm, $6.* With Pine Box Boys and Redwing.
Boca do Rio *Red Poppy Art House, 2698 Folsom; 826-2402. 9pm, $10.*
Grupo Fantasma, Firme, DJ Sep *Elbo Room. 10pm, $10.*
Live Brazilian music *El Rincon, 2700 16th St; 437-9240. 9pm, $10.*
'One World, Many Voices' *Davies Symphony Hall, 201 Van Ness; (415) 863-1752. 8pm.* With Chorissima and Virtuose.
Oscar Reynolds *Green Room, 401 Van Ness; 1-877-898-6025. 8pm, $22-25.*

Bay Area

Eric Andersen, SONiA *Freight and Salvage Coffee House. 8pm, $19.50.*
'Barbary Coast Night' *Cafe Raphael's, 10064 San Pablo, El Cerrito; (510) 525-4227. 7pm.*
La Familia *La Peña Cultural Center. 9pm, $10.*
Mariza *Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. 8pm, $24-46.*
Oamond Moodie, Oavie Lionelli *Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm, free.*
Andre Thierry and Zydeco Magic *Eagles Hall, 2305 Alameda, Alameda; (4150 285-6285. 9pm, $13.*

Dance clubs

African Dance Mission *Baobab. 10pm, $3.* Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests.
An Bodhran *668 Haight; 431-4724. 10pm-2am, free.* House, funk, and soul with DJ Seamie.
Argus Lounge *10pm.* With Hot Box Crew DJs.
Ballroom and Swing Dance Party *Metronome Dance Center. 8pm, $15:* ballroom dance lesson followed by a dance party. *9pm, $12:* Metro swing party.
Beyond Ent *Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, $15.* Top 40 and house with DJs Andrew B and MajestiChris.
Blow-Up *Rickshaw Stop. 10pm, $7.* Indie, pop, disco, noir.
Casa *Madrone Lounge. 9pm, $4.* International music with DJ Papi Chocolate and guests.
Club Judah *Jelly's. 10pm, $5.* Dancehall, dub, lovers rock, and roots.
The Deacon *Skylark. 9pm-2am, free.* Old-school hip-hop and dance tracks with DJ Kyle.
Desire *Fluid Ultra Lounge, 662 Mission; 615-6888, www.fluidsf.com. 10pm, $10-15.* With DJ Solomon.
DJ Seven's Magic Carpet Ride *Le Colonial, 20 Cosmo Pl; 931-3600. 10pm-2am, $10.* With DJ Seven and guests.
Don't Stop *Amnesia. 10pm-2am, $3.* With DJs Hopper, Brother Pate, and special guests.
Dragon Bar *473 Broadway; 834-9383. 8pm-2am, $10, free before 10pm.* House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.
Drinks On Us *Club LaMia, 3910 Geary; (925) 565-5594. 9pm-2am.* Hip-hop, R&B, and reggae with DJ Mind Motion, Rum, and S1.
Electric Relaxation *Nickie's BBQ. 10pm-2am, $5.* Classic hip-hop, soul, funk, '80s, and party jams with DJs Pele, Muzo, and guests.
Fag Fridays *Endup. 10pm-5:30am, $8.* With residents Rolo, David Harness, and Neon Leon, and weekly guests.
Flavour Fridays *Sno-Drift. 10pm-3am.* Hip-hop and salsa.
Freaky Fridays *EZ5 682 Commercial; 362-9321. 6-10pm, free.* Old-school, nu-skool, and more.
Fuzz Buzz *Make-Out Room. 10pm-2am, $7.* Ragga breaks, future samba, bhangratronic, drum 'n' bossa, and strip-hop with guests.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
House Broken *Luna Lounge, 1192 Folsom; www.elevateevents.com. 10pm-3am, $5-10.* Breaks, 2-step, dub, ragga, Latin, hip-hop, and more.
House of Voodoo *Il Pirata. 2007 16th St; 626-2626. 10pm, $5-7.* Death rock, gothic, punk, glam, and '80s with DJs Voodoo, Jezzebella, and Purgatory.
Lab Sessions *Milk. 8pm-2am.* With underground East Coast and local DJs.
Latin Bay Area *Glas Kat. 9pm.* Salsa, merengue, reggaeton, bachata, rock en Español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 6-10pm:* with live performance by Acoustic Sneaky. *10pm:* "Fabulous!," with Chad Mitchell, Audio Angel, Uncle Larry, and Tal M. Klein.
Lingba Lounge *9pm-2am, free.* Latin house.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* With rotating DJs.
Master Blaster *Delirium. 10pm.* Punk rock.
Mood Swing *Eastside West, 3154 Fillmore; 885-4000. 9pm, free.* Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond, Precise, and guests.
Quench Fridays *Club Q, 61 Golden Gate; www.freepartysf.com. 9pm.* With various resident DJs spinning music in three rooms.
Remedy *DNA Lounge. 10pm-5am, $15.* House, garage, atmospheric soul, and urban grooves.
Revival *Bender's, 806 South Van Ness; 824-1800. 9pm-2am.* Nu-post-pop-punk-wave.
Rewind *Element Lounge. 9pm-2am.* With Steve Masters and Brian Raffi.
Shadowplay *Stud. 9pm-3am, $5.* Indie, new wave, electro, and disco punk with DJ Donimo.
Square *Ruby Skye. 9pm-3am, $25.* Deep, funky progressive house and trance.
Swing at Seven *SF LGBT Community Center, 1800 Market; 305-8242, www.queerjitterbugs.com. 7-10pm, $5-7.* Weekly swing dance club.
Sublounge *9pm-2am, $5.* With Inneractive Crew and friends.
Tema *El Rio. 10pm-2am, $5.* Soca, reggaeton, bhangra, salsa, merengue, Afrobeat, salsa, samba, bhangra, reggaeton, soca, and more.
True Skool Sixth Anniversary *DNA Lounge. 10pm-4am, $5.* Hip-hop, funk, dancehall, breaks, and R&B with DJ Apollo, Sake1, Mr. E, Jah Yzer, and Chicken Scratch.
Velvet Lounge *9pm, $10.* With DJ Manny Perez.
Wish *1539 Folsom; 278-9474. 6-10pm, free:* "Om Happy Hour," with Om Records crew. "Deep House Project," *10pm-2am, free:* deep house with Carlos and crew.
The X *715 Harrison; www.sfclubs.com. 9:30pm-2:30am.* House with DJ Paolo.

Bay Area

Flashback Fridays *Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, $5-10.* Old-school hip-hop and all things funky with DJs Spair and Platurn.
Kingman's Lucky Lounge *5-8pm, free.* With DJ JRs. "Free Flo Fridays," *9pm-2am.* With DJs AJB, Rawman, Robynn, and guests.
Old Skool Corner *@seventeenth, 510 17th St. Oakl; (510) 433-0577. 9pm.* Old-school from the '80s and beyond.
Tiger Lounge *Golden Bull. 9pm.* With All Purpose DJs.
Weekend Wake-Up *East Lake YMCA, 1612 45th Ave, Oakl; (510) 625-9940. 4-6pm, free.* Hip-hop

Continued on page 73

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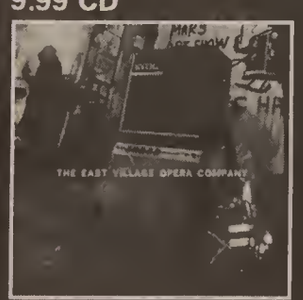

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Every Sunday from 11am to 3pm

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TUE 10/25 THRU SUN 10/30 — CLIFFORD BROWN 75TH BIRTHDAY CELEBRATION! WITH ARTURO SANDOVAL, BENNY GOLSON, RANDY BRECKER & MORE!
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FRI 10pm $5 before 11pm $10 after — FLASHBACK FRIDAYS* w/ DJs SPAIR & PLATURN — Old School, Hip Hop, & All Things Funky
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SAT 10pm $5 before 11p $10 after — SMOOVE SATURDAY w/ DJs WISDOM & JAMO — plus Special Guests Reggaeton, Future Funk, Neo Soul, & Dancehall
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SAT 10/22
THE DUVALL STARS
SWITCHBLADE RIOT
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SUN 10/23
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Friday 21

From page 70

with live musical performances by Orukusaki and All Creative.
White Horse Bar *8pm.* With DJ Eclat.

saturday 22

Rock/blues/hip-hop

Appleseed Cast, Minus Story, Rum Diary *12 Galaxies. 4 and 9pm.*
Maya Azucena, Tilly Key, God-Oes and She, Urban Monks *Elbo Room. 9pm, $10.*
Black Eyed Peas, Blackalicious *Monster Park, 490 Jamestown; 1-800-338-8032, ext 247, www.civiclive.honda.com. 7pm.*
Bubba and the Big Bad Blues *Biscuits and Blues. 8:30 and 10:30pm, $15.*
Dark Star Orchestra *Fillmore. 9pm, $26.*
Essence, Flying Venus, Wendy De Rosa, Heather Lauren, Mica Lee Williams, Tiffany Petrossi *StudioZ. 8pm, $10-50 sliding scale.*
Gossip, Erase Errata, We Are Wolves *Bottom of the Hill. 10pm, $12.*
Gov't Mule, moe. *Warfield. 8pm, $30.*
If Nobody Knew, Invisible, Million Dollar Itch *Edinburgh Castle Pub. 9pm.*
Imagica, Down Factor, Darkin Fluid *Pound-SF. 8:30pm, $10.*
is, Knotworking Bluegrass Revolution, Rich Langham *Brainwash. 8pm.*
Luscious Funkshun *Johnny Foley's. 9pm.*
Lyrics Born, Pigeon John, Colossus *DNA Lounge. 9pm.*
Mall, Battleship, Fucking Ocean *Hemlock Tavern. 9:30pm, $6.*
One Under Six *Ireland's 32. 9pm.*
Oranger, Sensations, 88, Black Fiction *Independent. 8:30pm, $12.*
Red Elvises *Slim's. 9pm, $15.*
Scrabbel, Entertainment Committee, OJs Air Bear and Psychaderek *Madrone Lounge. 9pm, $2.*
Melvin Sparks, Estate *Boom Boom Room. 9:30pm, $12.*
37 Burnett *StudioZ. 7pm.*
Western Addiction, La Plebe, Jesus Fucking Christ *El Rio. 9pm, $7.*
Wonderbread 5, Early Party *Red Devil Lounge. 9pm, $10.*

Bay Area

Brown Baggin' *Shattuck Downlow. 9:30pm, $5.*
Catholic Comb, Mr. Loveless *Starry Plough. 9pm, $6.*
Company of Prophets *La Peña Cultural Center. 9pm, $8-10.*
Ettrick, Daxacan, Eat the People *21 Grand. 9pm, $5-10.*
Jackpot, Bellyachers *Ivy Room. 10pm, $7.*
Killing the Dream, Allegiance, More to Pride, Answer, By My Will *924 Gilman. 8pm, $6.*
Krushadelic, Whoridus, Laroo, Underground Rebellion, Purpose *Blakes. 9pm, $10.*
Ken Mahru *Spuds Pizza, 3290 Adeline, Berk; www.spudspizza.net. 8pm, $7.*
Nicole McRory *Beckett's. 9:30pm.*
Sidewinders, Harry Best and Shabang *Ashkenaz. 9:30pm, $13.*
Stolen Bibles *Jupiter. 8pm.*

Jazz/new music

Oon Asher, Waldo Carter *Moose's. 8pm.*
Bill 'Ooc' Webster Band *Les Joulins Jazz Bistro. 8pm.*
Black Market Jazz Orchestra *Top of the Mark. 9pm, $10.*
Buena Vista Jazz Band *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 2pm.*
Dave Bernstein Trio *Cafe Claude. 8pm.*
Dirty Little Secret *Plush Room. 11pm.*
Eldar *Florence Gould Theatre, Palace of the Legion of Honor, 100 34th Ave; 776-1999. 2pm, $25.* San Francisco Jazz Festival. See 8 Days a Week, page 62.
Etta James *Masonic Center, 1111 California; 776-1999. 8pm, $25-62.* San Francisco Jazz Festival. See 8 Days a Week, page 62.
Paul Kimura *Bistro Clement, 127 Clement; 387-6966. 6pm, free.*
Darlene Langston *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 6:30pm.*
Live jazz *Caffe d'Melanio, 1314 Ocean; 333-3665. 7pm.*

Continued on page 74

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WED 10/19	QUINTRON/MISS PUSSYCAT BENEFIT W/THE NIGHT PORTER (FEAT. CARLA BOZULICH), MILITANT CHILDREN'S HOUR, ANNI ROSSI (LA)	9:30PM, $5-10 SUGGESTED DONATION
THU 10/20	MERIC LONG N. LANNON, JOHN ASKEW	9:30PM, $7
FRI 10/21	UP-TIGHT (JAPAN) MAMMATUS, LIFE-COACH	9:30PM, $7
SAT 10/22	THE MALL BATTLESHIP, THE FUCKING OCEAN	9:30PM $6
SUN 10/23	OKAY, SLEEPING PEOPLE	9:30PM $6
MON 10/24	MC TRACHIOTOMY (NEW ORLEANS), MAO HAPPY, ZEF NOISE, TIANA HUX, JAY HOLLAND	EARLY SHOW 7PM $5
	PUNK ROCK SIDESHOW	10PM, FREE
TUE 10/25	MAGIC PEOPLE KAYO DOT (BOSTON), ENABLERS	9:30PM, $6
WED 10/26	OTHER MINDS BRINK SERIES W/BONNIE BARNETT, KEN FILIANO	9:30PM, $7
THU 10/27	JACK ENDINO OIRTY POWER, THE GRANNIES	9:30PM, $10
FRI 10/28	ROBO SAPIEN EX-BOYFRIENDS, BEL RIOSE	9:30PM, $7
SAT 10/29	THE REATARDS	9:30PM, $8
SUN 10/30	HEROINE SHEIKS (EX-COWS) BOYJAZZ, OJ COFFIN	9:30PM, $9

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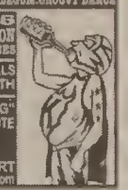

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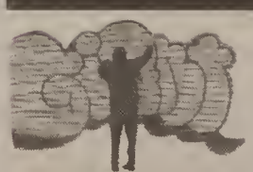

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Saturday 22

From page 73

Brad Niven *Washington Square Bar and Grill. 7pm.*
Octobop, Donald Bailey Quartet *Savanna Jazz. 8:30pm.*
Denise Perrier *Jazz at Pearl's. 9 and 11pm, $15-20.*
Red Morgan and the New Orleans All Stars *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 10:15pm.*
Hana Rifkin, Adam D'Neil *Octavia Lounge, 1772 Market; 863-3516. 8pm.*
Eric Shifrin *Fairmont, 950 Mason; 772-5000. 7pm.*
Steve Klawiter Trio *Bistro Boudin, 160 Jefferson; 928-1849. 6pm, free.*

Bay Area

Audrey Shimkas Quartet *Downtown. 9pm.*
Dee Dee Bridgewater *Yoshi's. 8 and 10pm, $24.*
John Schott's Dream Kitchen *2324 Shattuck, Berk; (510) 665-9496. 8pm.*
Ralph Alessi's This Against That *Jazzschool. 8pm, $12-18.*
Yancie Taylor Quartet *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $7.*

Folk/world/country

Antigoni Goni *Herbst Theatre, 401 Van Ness; 1-888-400-OMNI. 8pm.*
Open mic *Red Vic Peace Center, 1665 Haight; 864-1978. 8:30pm, free.*

Bay Area

Gypsy Soul *Unity Church, 2075 Eunice, Berk; (510) 528-8844. 8pm, $15.*
John Jorgenson Quintet *Freight and Salvage Coffee House. 8pm, $22.50.*
Karshay *Hawk Hill Tunnel, Marin Headlands, Sausalito; (415) 386-4334. 9:15pm, $20.*
PickPocket Ensemble *Albatross Pub. 9:30pm, $3.*
'Spirits, Spells and Siren Songs' *Sanchez Concert Hall. 7:30pm.* A Halloween-themed concert featuring soprano Elfrieda Langemann, Heidi L. Waterman, Elspeth Franks, Michael Mendelsohn, Jason Sarten, Paul Thompson, James Meredith, and Shelley Lynn Johnson.
Sam Misner, Megan Smith, Lo Cura *Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm, free.*
Irina Rivkin, Ter-ra, Mare Wakefield *Rose Street House of Music, 1839 Rose, Berk; (510) 594-4000, ext 687. 8pm, $5-20 sliding scale.* See 8 Days a Week, page 62.

Dance clubs

Argus Lounge *10pm.* With DJ Sonny Phono.
Avery Island *Jack's Club, 2545 24th St; 641-5371. 10pm, free.* A dance party with DJ Jamie Jams and dollar drinks.
Baobab *10pm, $3.* African and French hip-hop with DJ Sogui and Edibe.
Better Days *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $10.* With Franky Boissy.
Browntempo *Tunnel Top. 10pm-2am, free.* Afrodiscobeat, Latin funk, and electropicalia with Rueben, Romanowski, and friends.
Catch-222 *222 Club, 222 Hyde; 440-0222. 9pm.* Live techno, drum 'n' bass, synthpunk, psychedelic soul, gutterbreaks, and dance music with Luxury Tax and special guests.
The Deacon *Skylark. 9pm-2am. free.* Old-school hip-hop and dance tracks with DJ Kyle.
Destroy All Genres *Beauty Bar. 9pm-2am.* Classic and leftfield dance party with D.A.G.
Discotheque *Le Colonial, 721 Sutter; 931-3600. 10pm-2am, free.* House and hip-hop with DJ Masao.
DIY Karaoke *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.*
Elevate *Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am.* Hip-hop, rock, club classics, house, global grooves, and more.
The Factory *Factory 525, 525 Harrison; www.designvibe.com/sfclubs/factory8.html. 9:30pm-3:30am, $5-15.* Hip-hop, house, and more.
Flava of the Month *Milk. 10pm-2am, $10.* Presented by Lovejoy Entertainment.
Flavor *DNA Lounge. 9pm, $10-20.* With DJs.
Fly *330 Ritch. 10pm.* R&B with DJ Mind Motion.
Frisco Disco *Arrow. 10pm-2am.*
Harry Denton's Starlight Room *Midnight, $5.* With DJ Dave Gillis.
I Love Wet Panties *Delirium. 10pm.* With DJs Jenny and Jules.
Knockout *10pm, free.* With DJs Toph and Consuelo.
Levende Lounge *1710 Mission; 864-5585, www.levendesf.com. 7-10pm:* with Eric Lacy. *10pm:* with Helicopter.
Lick *Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, $20.* House music.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* Hip-hop, old-school, and funk with DJ Mizzo.
Mango *El Rio. 3-8:30pm, $7.* A dance party for women featuring hip-hop, dancehall, salsa, merengue, reggaeton, and samba with DJs Edaj and Trilce.
Mile High Club *EZ5, 682 Commercial; 362-9321. 10pm-2am, free.* Jet-set lounge sounds with Fletcher and Joel.
Misturada *Make-Out Room. 10pm-2am, $5.* Salsa, reggaeton, cumbia, samba, Latin house, and more with DJ Vanka and guests.
New Jack City *26 Mix. 9:30pm-2am, $5.* '80s and '90s hip-hop, R&B, and new jack swing.
Nickie's BBQ *9pm.* With DJs.
Non-Stop Bhangra *Rickshaw Stop. 8pm, $12.* With DJs Jimmy Love, J-Boogie, Cheb i Sabbah, Pardesi, Earflaps, and Amar.
Open *Gallery Lounge, 510 Brannan; 227-0449. 10pm.* House, hip-hop, soul, funk, reggae, disco, and rock with residents Oliver Orzal, Jeremy King, and EZ Luv Crew.
Other Whirled *Endup. 6am-noon.* With DJs Tracy, Adrian, Vince, and weekly guests.
Platinum *Glas Kat. 9:30pm-3:30am.* A club that brings Los Angeles, Las Vegas, and Miami to the Bay Area.
Reggae Gold SF *Endup. 10pm-4am.* Dancehall, soca, reggaeton, salsa, zukous, and ndombolo with Polo, Daddy Rolo, Toks, and guests.
El Rincon *2700 16th St; 437-9240. 10pm-2am.* Salsa, timba, reggaeton, merengue, and more with DJ Walt Digz.
Rocket *Cat Club. 9pm-3am.* Rock, indie, punk, and more with Omar, S^4, Otterpop, and rotating DJs.
Salted Saturdays *Mighty. 10pm-5am, $10.* With Miguel Migs, Julius Papp, and Chadwick.
Santa Milonga *Amnesia. 9pm.* Latin beats, pop, hip-hop, and reggaeton with DJ Dulce de Leche.
Suede *383 Bay; 399-9555. 9pm-2am, $10-15.* House and hip-hop.
Sugar *Stud. 9pm.* House with Ellen Ferrato and Leonard.
Suite One8One *9pm-4am, $20.* With DJs.
Swingin' at the Met *Metronome Dance Center. 8pm, $16.* Swing dance party.
Velvet Lounge *9pm, $10.* '70s, '80s, modern rock, and funk with DJ Bumper.

Continued on page 77

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SUNDAY, OCT 23 8PM $10
FOLK ROCK
OKKERVIL RIVER
BAND OF HORSES
LAST OF THE BLACKSMITHS

MONDAY, OCT 24 8:30 $10
INDIE ROCK
APOLLO SUNSHINE
THE SUN
DJ DR. WOW (KELLY STOLTZ)

TUESDAY, OCT 25 8:30 $12
ROCK/INDIE
THE TYDE
GOLDRUSH
THE ORANGE PEELS

WEDNESDAY, OCT 26 8:30 $7 (Q/A)
THE ODEON PRESENTS
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THURSDAY, OCT 27 7:30
$22.50ADV/$26DOOR
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FRIDAY, OCT 28 8:30
$16ADV/$18DOOR
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JACKOPIERCE

FRIDAY, OCT 28 9:30 $10
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WILLY MASON
MICHAEL TALBOTT AND THE WOLF KINGS

SATURDAY, OCT 29 8:30 $18
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CITIZEN COPE (SOLO)

SATURDAY, OCT 29 9PM $13
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ERIC MCFADDEN TRIO
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10/30 CITIZEN COPE SOLO
10/31 DARK SPARKLE HALLOWEEN PARTY
11/1 TURN ME ON DEAD MAN
11/2 ASK DR. HAL
11/3 SEAN HAYES & BAND
11/4 JOHN PARISH
11/5 HEARTLESS BASTARDS
11/6 SERENE LAKES

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TUESOAY, 10/25: (OriginalFunkySoul) $5
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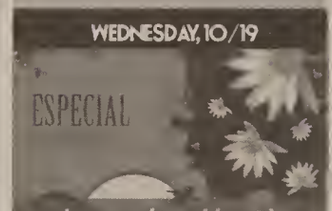

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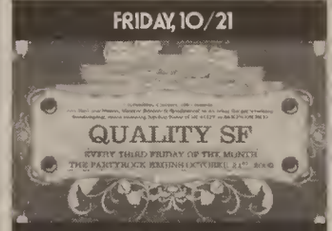

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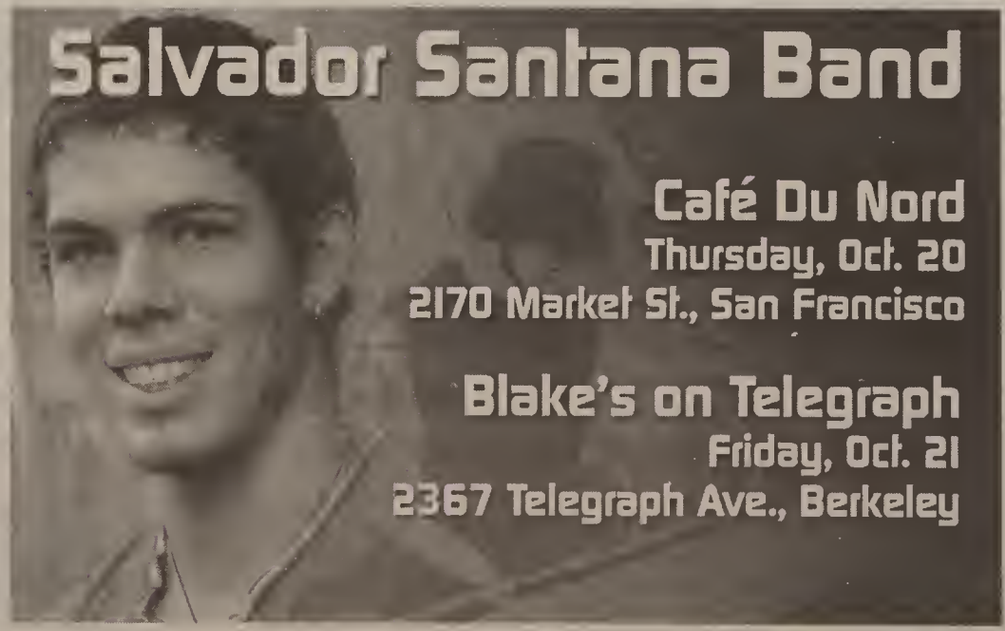

musiclistings

No Doctors

ERP Saints (No Sides)

Chicago transplants No Doctors are best known for being thoroughly unpredictable; the quartet/quintet (recently departed member Clopes acted as the group's "spiritual leader") switches from free-flailing improv to fearsome roadhouse rock, sometimes on the same song. Their first-time listeners might be tempted to ask, "Is this a put-on?" Chauncey Chompers's vocal stylings may be part of the reason for this questioning: His oft-sneering style is easily mistaken for US Maple–inspired irony, but No Doctors' *ERP Saints* EP is by far the biggest argument for their group's sincerity. While past albums have strong moments, they rely on sonic mire and conceptual trappings, the absence of which here unveils the band's serious jammer chops. Melodic and chuggy, the tone is still artful, as on the blues homage "Floating Woman." Sax blasts and manic background yelps help the linear and somewhat lengthy "Future Awaken Widen" devolve into something close to peak-period Pere Ubu. Recorded at Key Club with Jessica Ruffins and Bill Skibbe shortly before No Doctors left Chicago, *ERP Saints* is dedicated to the band's former stomping ground of that city's East Rogers Park. Now that most of the band resides in West Oakland, one wonders if they can score the soundtrack to that neighborhood's gentrification with the same obvious love that went into this EP. Here's hoping they're up to the challenge. (George Chen)

31 Knots

Talk Like Blood (Polyvinyl)

31 Knots, whose members are split between Portland, Ore., and the Bay Area, use enough math rock to be musically interesting and are punked-out enough not to rely on compositional backflips alone. The band narrows the gap between the odd and the arty, the attitude of the anarchist and the mutant adorability of pop. Their latest CD, *Talk Like Blood*, matches their new label (most of the band's earlier works were released by Michigan indie label 54-40 or Fight!) more closely than previous works, with a pop-friendly cast, but the lyrics are still representative of Joe Haege's "knitted brows" songwriting, which plays with semiotics, talk of empires, and good old war cries. "Intuition Imperfected," as well as three other tracks on *Talk Like Blood*, uses classical samples cut up and looped in a cyborg-orchestra staccato, like previous 31 Knots work, in a way that accents the Romanesque cast of the lyrics. The guitar work is nimble and quick, which is impressive, as Haege is pulling double duty on guitar and vocals. The album is slow at times, such as during the last four minutes of "Chain Reaction," when the music carries a prog pop that is mushy without the edginess found elsewhere on the disc. (Sean Patrick Maylone)

Mail stuff for review to Sarah Han, Bay Guardian Building, 135 Mississippi St., SF CA 94107.

Saturday 22

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Bay Area

Funky Flashback Saturdays *Bench and Bar, 2111 Franklin, Oakl; lavenderchicas@yahoo.com. 4-8pm, free.* A club for queer women featuring old-school jams.
Full Circle *The Graduate, 6202 Claremont, Oakl; (510) 655-8847. 9pm-2am, free.* Broken beats, dub, soul, cosmic grooves, and more.
Magic Milkcrates *Kingman's Lucky Lounge. 9pm-2am.*
Smoove *Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am.* Future funk, neo-soul, dancehall, old-school, and new-school with Wisdom, Jamo, and rotating DJs.
White Horse Bar *8pm.* With DJ PJ.

sunday 23

Rock/blues/hip-hop

Ahl-i-Nafs *Brainwash. 7pm.*
Anthony Gomes *Biscuits and Blues. 8:30 and 10:30pm, $12.50.*
Cari Lee and the Saddle-ites *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 2pm.*
caseworker, Saxon Shore, Low Skies *Make-Out Room. 8:30pm, $7.*
Go! Team, Grates *Fillmore. 8pm, $20.*
Jill Tracy and the Malcontent Orchestra, Voltaire, OJ Miz Margo *DNA Lounge. 8pm.*
John and Anu *Ireland's 32. 9pm.*
Leisure McCorkle and the Empire of Sound, Harpeth Trace, El Olio Wolof *Hotel Utah Saloon. 9pm, $6.*
Mutants *Bottom of the Hill. 7pm, $12.*
Naked Eyes, Sid Luscious *Red Devil Lounge. 8pm, $18.*
Okay, Sleeping People *Hemlock Tavern. 9:30pm, $6.* See 8 Days a Week, page 62.
Okkervil River, Band of Horses, Last of the Blacksmiths *Cafe du Nord. 8pm, $10.*
Oranger *12 Galaxies. 9pm.*
Pidgeon, Vamps, Dekoiz *Club Six. 9pm.*
Rhino Charge, Godstomper, Progeria, Kalmex and the Riffmerchants, Noisecop, Mutual Abuse, Speculum *Balazo18. 3pm, $5.* See 8 Days a Week, page 62.
Roses Are Red, Normal Like You *Pound-SF. 7:30pm, $8.*
77 El Deora *Parkside. 5pm.*
Sunward Spike, Shitstorm, Barbarossa, Ghost to Falco *Potrero del Sol Park, Potrero at 25th St. 3pm.*
Voltaire, Jill Tracy *DNA Lounge. 9pm.*

Bay Area

'Back to the Land' *Mama Buzz Gallery, 2318 Telegraph, Oakl; (510) 465-4073. 1-5pm.* A benefit performance for West Oakland Urban Farms City Slicker Farms; performers include members of Comets on Fire, Drunk Horse, the Cuts, and more.
Hightower, Gorch Fock, One in the Chamber, Makai *Golden Bull. 7pm, $5.*

Jazz/new music

Don Asher, Waldo Carter *Moose's. 11:30am.*
Bill 'Ooc' Webster Band *Les Joulins. 8pm.*
BJ Papa *Jazz at Pearl's. 8:30 and 10:30pm, $5.*
Jason Oanieley and Marin Mazzie *Marines Memorial Club, 609 Sutter; 392-4400. 5pm, $55.*
Sharman Ouran *Washington Square Bar and Grill. 7pm.*
Mike Greensill, Ruth Davies *Moose's. 7pm.*
Victoria Hughes *Top of the Mark. 10am-2pm.*
Darcy Jean *Top of the Mark. 7pm, $5.*
Paul Kimura *Garden House Cafe, 3117 Clement; 668-1640. 3pm.*
Larry O'Leno and His Mission Revival Jazz Band with Darlene Langston *Octavia Lounge, 1772 Market; 863-3690. 4pm.*
Paul Hanson Quartet *Canvas Gallery. 8pm, $3.*
Red Morgan and the New Orleans All Stars *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 8:30pm.*
Sam Grob-Heintz Trio *Johnny Foley's. 9pm.*
Savanna Jazz Jam Session *Savanna Jazz. 7:30pm.*
Tierney Sutton *Great American Music Hall. 7pm, $24-36.* San Francisco Jazz Festival. See 8 Days a Week, page 62.

Continued on page 78

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RED ELVISES
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2 SHOWS: DOORS 6:30 / SHOW 7:30 • DOORS 9 / SHOW 10
SFJAZZ PRESENTS
WORLD SAXOPHONE QUARTET
PLAYING JIMI HENDRIX
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FRI. OCT. 21 • DOORS 7 / SHOW 8
$24 ADVANCE / $36 VIP
SFJAZZ PRESENTS
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DAFNIS PRIETO QUINTET
MORE INFO: WWW.SFJAZZ.ORG

SUN. OCT. 23 • DOORS 6 / SHOW 7
$24 ADVANCE / $36 VIP
SFJAZZ PRESENTS
TIERNEY SUTTON
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TUES. OCT. 25 • DOORS 7:30 / SHOW 8
$15 ADVANCE / $15 DOOR
AN EVENING WITH
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WED. & THURS. OCT. 26 & 27 — SEATED!
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FRI. OCT. 28 • DOORS 8 / SHOW 9
$15 ADVANCE / $15 DOOR
BROADCAST
GRAVENHURST

MON. OCT. 31 • DOORS 7:30 / SHOW 8
$16 ADVANCE / $16 DOOR
HALLOWEEN!
ALTERNATIVE TENTACLES BAT-FEST 2005
JELLO BIAFRA WITH MELVINS
THE DICKS • ZOLAR X
MUNLY & THE LEE LEWIS HARLOTS
TURN ME ON DEAD MAN

TUES. NOV. 1 • DOORS 7 / SHOW 8
$18 ADVANCE / $18 DOOR
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upcoming highlights

WEDNESDAY, OCTOBER 19
MARDO
THE LAST PICTURE SHOW
JESSE BREWSTER

THURSDAY, OCTOBER 20
BAYONICS
BAG OF TOYS

FRIDAY, OCTOBER 21
BUCKFAST
ROUTE 111 • BIXBY

SATURDAY, OCTOBER 22
WONDER BREAD 5

SUNDAY, OCTOBER 23
NAKED EYES
SID LUSCIOUS AND THE PANTS

TUESDAY, OCTOBER 25
JESSE DENATALE
CHUCK PROPHET
LESSER LIGHTS

THURSDAY, OCTOBER 27
PLAN 9
BARBARASTEELE
TEENAGE HARLETS/
UNDERTAKER & HIS PALS
SHOCK IT TO ME KRYPT KICK OFF PARTY

FRIDAY, OCTOBER 28
DIGITAL
UNDERGROUND
T.M.F/ KID BEYOND

SATURDAY, OCTOBER 29
ZEPPARELLA
L.P. / DERANGED PUSSY
COAL PITTS WASH/ ERIC
FRIEDMANN & THE LUCKY RUBES

MONDAY, OCTOBER 31
TAOS HUM
"A TRIBUTE TO ALICE COOPER"

TUESDAY, NOVEMBER 1
ELY GUERRA

WEDNESDAY, NOVEMBER 3
LITTLE YELLOW
PERFECT
NOVATONE

FRIDAY, NOVEMBER 4
AC/DSHE

SATURDAY, NOVEMBER 5
DRAMARAMA
PELUKA • LOVE NOT DEAD

TUESDAY, NOVEMBER 8
THE JOHN
CORBETT BAND
(SEX & THE CITY,
NORTHERN EXPOSURE,
MY BIG FAT GREEK WEDDING)
AUSTIN WILLACY

THURSDAY, NOVEMBER 10
FRED/ GRIDDLE
TRUE MARGRIT (CD RELEASE)
BRIAN KENNEY FRESNO

FRIDAY, NOVEMBER 11
DRUMS AND TUBA
LOOP!STATION
PETRACOVICH/ BRAD BROOKS

SATURDAY, NOVEMBER 12
POP ROCKS

MONDAY, NOVEMBER 21
TAL BACHMAN

WEDNESDAY, NOVEMBER 23
BOYS GONE WILD

WEDNESDAY, DECEMBER 7
ALANA DAVIS

THURSDAY, DECEMBER 15
THE EN... SOLD OUT BEAT

FRIDAY, DECEMBER 30
THE TUBES

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SATURDAY, OCTOBER 22 - 8:15 PM
SLAMMIN All Body Band

Combining the a cappella harmonies of Bryan Dyer, Zoe Ellis, Kenny Washington, and Destani Wolf with the beatboxing of Steve Hogan and the innovative body music/percussion of Keith Terry, this allstar group pushes a cappella outside the box and over the ledge. They bring down the house with their lightning-fast improvisations, incredible harmonies, blazing percussive dance and raucous humor, skillfully revealing how the body can amuse us in the most musical of ways $15adv/$17door

SAT. NOV 5 - THE STAIRWELL SISTERS $14adv/$16door

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musiclistings

Sunday 23

From page 77

Bay Area

Dee Dee Bridgewater *Yoshi's. 2 and 8pm, $5-24.*
Ross Hammond *Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 10am, free.*
Jim Grantham Jazz Quartet *Coffee Mill, 3363 Grand, Oakl; (510) 465-4224. 3-6pm.*
'Kick-back Sundays' *Kimball's Carnival, 522 Second St, Oakl; (510) 444-6979. 6pm, $5.*
Mitote Jazz Quartet San Francisco *La Peña Cultural Center. 7:30pm, $14.*
'Upsurge Jazz and Poetry Celebration' *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $7.*
'Vince Wallace Curbop' *Coffee Shop SR-71, 377 17th St, Oakl; (510) 502-1485. 1-4pm, free.*

Folk/world/country

'Breakfast with Enzo' *Progressive Grounds Cafe. 400 Cortland; 282-6233. 10am, free.*
Traditional Irish music *O'Reilly's Holy Grail, 1233 Polk; 928-1477. 5pm.*
Jack Kevin and Richard *Plough and Stars. 9pm.*
Loaded Ponies *Peña Pachanama. 5pm, $5.*
Wink Pain, Blue Roots Boys, Gamorrean Social Aid and Pleasure Club *Amnesia. 9pm.*

Bay Area

Freelance Disciples *Jupiter. 5pm.*
Israeli Folk Dance *Ashkenaz. 2-5pm, $7.*
Sequentja *Hertz Hall, UC Berkeley, Bancroft Way at College, Berk; (510) 642-9988. 7pm, $42.*
'Starry Irish Music Session' *Starry Plough. 8pm.* With Shay Black.

Dance clubs

Best Dressed Chicken in Town *Knockout. 5pm-midnight, free.* Jamaican rocksteady with DJs Ben Stolen and Miss Heather; live set by Luminous Family Trust.
Bionic *Pink, 2925 16th St; www.pinksf.com. 10pm-2am, $5.* With DJs Solar, Mark E. Quark, and Iz.
Boogie Brunch *Levende Lounge, 1710 Mission; 864-5585, www.levendesf.com. 11am-5pm.* With DJs Mike Ameci, John Early, Ben Doren, Chad Clubb, Josh Longo, and Ben Hester.
Cafe Flore *2298 Market; www.cafeflore.com. 7-11pm, free.* With DJ Ken Vulsion.
Club Havana *Jelly's. 4pm, $10.* With Anthony Blea y Su Charanga with DJ Luis Medina.
Detroit *Skylark. 9pm-2am, free.* Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghettotech with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.
Dub Mission *Elbo Room. 9pm, $5.* Dub, roots, and classic dancehall with DJ Sep, Ludichris, and Maneesh the Twister.
Endup *6am-8pm:* "T-Dance," with DJs Vince, Adrian, Charlotte the Baroness, David Harness, and weekly guests. *8pm-4am, $12:* "Devotion," house music with DJ Ruben Mancias and guest King Britt.
Funk 'n Trunk *Levende Lounge. 4-7pm.* With DJ Seven.
Gay and Lesbian Sundays *Gallery Lounge, 510 Brannan; 227-0449. 2pm.*
Harry Denton's Starlight Room *Midnight, $5.* With DJ Dave Gillis.
Kodo *Wish, 1539 Folsom; 278-9474. 6pm-2am, free.* Lounge music with Hideo Kobayashi, Chad Mitchell, Craig Kuna, Tokyo Component, Still Rob G, and guests.
Love So' Sessions *Element Lounge, 1028 Geary; 440-1125. 9pm, $5-10.* With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee.
Magnet Lounge *1402 Grant; 271-5760. 7pm-2am.* With rotating DJs.
Mundo *Lingba Lounge. 7pm-2am, free.* Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.
Night Light *Beauty Bar. 10pm-2am, free.* With Rob Highlife, EmDee, and SteveMac.
Planet Big *Stud. 5-10pm.* A club for big men and their admirers.
Propaganda! *Laszlo, 2536 Mission; 648-7600. 6pm-2am, free.* '80s and electro.
Rebirth *330 Ritch. 10pm.* Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
SalsaCrazy Sunday *Metronome Dance Center. 6:30-11pm, $15.* Salsa dance social and dance lessons.
Salsa Sundays *El Rio. 3-8pm, $8.* Salsa dances classes and live music.
Shack Up! *Arrow. 10pm-2am, free.* Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.
Sh'elixir *Elixir, 3200 16th St; 552-1633. 9pm.* A lesbian party.
Spundae *1015 Folsom. 9pm-6am, $5.* With rotating DJs and special guests.
Tea Dance *Eight. 3pm-midnight.* A daytime dance party.
Tropical Sundays *Metronome Dance Center. 6:30pm, $4-8.* Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.
Ugly *Delirium. 10pm.* With DJs.

Bay Area

Kingman's Lucky Lounge *3332 Grand, Oakl; (510) 465-KING. 9pm.* With Jamin.
King of Kings *Shattuck Downlow. 8pm-2am, $5.* Reggae dance night with DJ Smoky, Mpenzi, and Sake1.
Luka's Tap Room and Lounge *2221 Broadway, Oakl; (510) 451-4677. 9pm, free.* Hip-hop and old-school with DJs Tim D and Willie Maze.
Sunshine's Soul Sundays *Lucre Lounge, 2086 Allston Way, Berk; (510) 841-1390. 5pm-midnight, free.* Classic and neo-soul; and Chicago-style stepping hosted by 7Broke Brothers.
White Horse Bar *8pm.* DJ night.

monday 24

Rock/blues/hip-hop

Apollo Sunshine, Sun *Cafe du Nord. 9:30pm, $10.*
Armitage Shanks, Runs, Twots *Elbo Room. 9pm, $6.*
Milla Davis *Biscuits and Blues. 8:30pm, $7.50.*
Dr. Abacus *Rite Spot. 9pm.*
Heavy Trash, Sadies, Husbands *Bottom of the Hill. 9pm, $10.* See 8 Days a Week, page 62.
Kottonmouth Kings, Sub Noize, Souljaz featuring Judge D, Big B, Dirtball and Chunky Styles, El Pus, Mower *Slim's. 8pm, $18.*
'Local Spotlight' *Plush Room. 8pm, free.*
Paul Manousos, True Margit, Inversions *Ivy Room. 10pm, $5.*
Starr Saunders, Ashton Ailen *Brainwash. 8pm.*
Ubi Sessions *Last Day Saloon. 9pm, $5.*

Bay Area

Ettrick, Atman the Sibling, Ghost to Falco *Mama Buzz Gallery, 2318 Telegraph, Oakl; (510) 465-4073. 7pm, $5.*
Kayo Dot *21 Grand. 8pm, $6-10.*

Jazz/new music

Bishop Norman Williams Quintet *Les Joulins Jazz Bistro. 8pm.*
Contemporary Jazz Orchestra *Jazz at Pearl's. 8:30 and 10:30pm, $10.*
Left Coast Chamber Ensemble *Green Room, 401 Van Ness; 642-8054. 8pm, $15-20.*
Mike Greensill, Ruth Davies *Moose's. 7:30pm.*
Red Morgan and the New Orleans All Stars *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 8:30pm.*
Eric Shifrin *Washington Square Bar and Grill. 7pm.*
Steve Snelling *Zingari Jazz Lounge, Hotel Donatello, 501 Post; 885-8850. 7:30pm.*

Bay Area

Stefano Scodanibbio *Mills College Ensemble Room, 5000 MacArthur Blvd, Oakl; (510) 430-2331. 7:30pm.*
Slammin All-Body Band *Yoshi's. 8 and 10pm, $10.*

Folk/world/country

I Don't Like Mondays *Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8:30pm, free.* Open mic and acoustic music showcase with Alabaster Adams.
Misner and Smith *Amnesia. 8:30pm, free.*

Bay Area

Jo Miller/Laura Love *Freight and Salvage Coffee House. 8pm, $19.50.*
Traditional Irish music session *Starry Plough. 9pm, free.*

Dance clubs

Club Dread *StudioZ. 10pm-3am, $5, women free before 11:30pm.* Reggae and dancehall.
Club Fresh *The Cafe, 2367 Market; 861-3846. 8pm-2am, $2.* Gay and lesbian hip-hop club.
Club Neon *Make-Out Room. 10pm.* Rock, hip-hop, funk, soul, disco, electro, and indie with DJs Jamie Jams, Emdee, Little Melanie, Aidan, Nadine, and guests.

Continued on page 80

CONCERT UPDATE

SFBG.com

FEATURED SHOW

THE TYDE
10/25 CAFE DU NORD

THIS WEEK

IRON & WINE
CALEXICO
10/19 THE WARFIELD

DANIEL LANOIS
TORTOISE
10/29 THE INDEPENDENT

BROOKS & DUNN
10/20 SHORELINE AMPHITHEATRE

JEM
10/20 BIMBO'S 365 CLUB

MERIC LONG
10/20 HEMLOCK TAVERN

NADA SURF
SAY HI TO YOUR MOM
10/21 BIMBO'S 365 CLUB

TOMMY GUERRERO & BAND
10/21 CAFE DU NORD

THE BRIEFS
10/21 BOTTOM OF THE HILL

PORCUPINE TREE
10/21 THE GRAND

THE BEN TAYLOR BAND
10/22 SWEDISH AMERICAN BAND

NAKEO EYES
10/23 RED DEVIL LOUNGE

OKKERVILL RIVER
10/23 CAFE DU NORD

HEAVY TRASH
THE SADIES
10/24 BOTTOM OF THE HILL

THE TYDE
GOLDRUSH
10/25 CAFE DU NORD

TIM BLUHM
10/25 12 GALAXIES

DAVID GRAY
10/25 PARAMOUNT THEATRE, OAKLAND

BAUHAUS
10/25-26 THE WARFIELD

JULIETA VENEGAS
10/26-27 THE INDEPENDENT

STEVE HACKETT
ACOUSTIC TRIO
10/27 CAFE DU NORD

O.A.R.
AS FAST AS
10/27 THE WARFIELD

SONS & DAUGHTERS
10/28 CAFE DU NORD

THE WARLOCKS
10/28 THE INDEPENDENT

FOO FIGHTERS
WEEZER
10/28 OAKLAND ARENA

BROADCAST
GRAVENHURST
10/28 GREAT AMERICAN MUSIC HALL

THE HERMS
10/28 HOTEL UTAH

DIGITAL UNDERGRDUND
10/28 RED DEVIL LOUNGE

THE HUSBANDS
10/29 THE IVY ROOM

FALLOUT'S
4th ANNIVERSARY
HALLOWEEN
COSTUME BALL
FINAL BASH
10/29 12 GALAXIES

THE 19th ANNUAL
BRIDGE SCHDDL BENEFIT
CRDSBY STILLS & NASH
DAVE MATTHEWS (Sun Dnly)
NORAH JONES
EMMYLOU HARRIS
JERRY LEE LEWIS
GOOD CHARLOTTE
BRIGHT EYES, LDS LOBOS
10/29-30 SHORELINE AMPHITHEATRE

ERIC JOHNSON
CAITLAN CARY & THAD COCKRELL
10/30 THE INDEPENDENT

DEVENDRA BANHART
& THE HAIRY FAIRY
BUNNY BRAINS
10/30 BIMBO'S 365 CLUB

ST59
10/31 THE INDEPENDENT

BAUHAUS
10/31 THE FILLMORE

SUNN O)))
BORIS, THRONES
10/30 SLIM'S

THEY MIGHT BE GIANTS
11/3-4 BIMBO'S 365 CLUB

AC/OShe
11/4 RED DEVIL LOUNGE

JOHN VANDERSLICE
11/5 THE INDEPENDENT

DETROIT CDBRAS
REIGNING SOUND
KILLER'S KISS
11/5 BOTTOM OF THE HILL

CURRENT 93, OM
SIX ORGANS OF
ADMITTANCE
MAJA ELLIOT
11/5 GREAT AMERICAN MUSIC HALL

DRAMARAMA
11/5 RED DEVIL LOUNGE

THE ROOTS
11/6 SAN JOSE CIVIC AUDTORIUM

SERENE LAKES
11/6 CAFE DU NORD

JASON MRAZ
11/7-8 THE WARFIELD

U2
11/8-9 OAKLAND ARENA

BUSTA RHYMES
11/10 THE GRAND

THE BELLRAYS
11/10 BOTTOM OF THE HILL

MY MORNING JACKET
11/11-12 THE FILLMORE

ADULT.
NUMBERS, GENDERS
11/12 THE INDEPENDENT

LYLE LOVETT, JOE ELY
JOHN HIATT, GUY CLARK
11/11 MASONIC AUDITORIUM

THE MOODY BLUES
11/13 PARAMOUNT THEATRE, OAKLAND

DEATH CAB FOR CUTIE
STARS
11/13-14 THE WARFIELD

BEN LEE
11/15 THE INDEPENDENT

SHOUT OUT LOUDS
11/16 GREAT AMERICAN MUSIC HALL

SPOON
AMERICAN MUSIC CLUB
11/16 THE WARFIELD

CAMPER VAN BEETHOVEN
BUILT LIKE ALASKA
11/17 THE INDEPENDENT

OEPECHE MOOE
THE RAVONETTES
11/18 HP PAVILION, SAN JOSE

MOLOTOV
11/20 SLIM'S

ANIMAL COLLECTIVE
OCTIS
11/21 GREAT AMERICAN MUSIC HALL

THE CRIBS
LONGWAVE
11/21 THE INDEPENDENT

JOHN CALE
11/25-26 CAFE DU NORD

LOS AMIGOS INVISIBLES
11/26 BIMBO'S 385 CLUB

AUORYE SESSIONS
11/26 BOTTOM OF THE HILL

THE LIKE
GIANT ORAG
12/11 CAFE DU NORD

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BIG BEAT WEDNESDAYS
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THURSDAY OCTOBER 20TH
THE FUTURE PRIMITIVE SOUND PRESENTS
THE MONEY$HOT
HIP HOP - BREAKS - DANCEHALL AND OTHER DIRTY SCHEMES

FRIDAY OCTOBER 21ST
TRIPLE 5 SOUL, TURNTABLE LAB, REOFIVE AND RE:UP MAGAZINE PRESENTS
TRIPLE LAB MILK
WITH SPECIAL GUESTS
EGG FOO YOUNG (SECRET FREQUENCY) & BLUE JEMZ (MONEY STUDIES NYC)
GIVEAWAYS FROM RE:UP / MONEY STUDIES / REDSTRIPE

SATURDAY OCTOBER 22ND
THE TRIPLE THREAT DJS PRESENT
FLAVA OF THE MONTH
2 YEAR ANNIVERSARY
DJ APOLLO - DJ SHORTKUT & DJ VINROC
HOSTED BY FRAN BOOGIE

SUNDAY OCTOBER 23RD
THE SHAPE SHIFTERS
WITH SPECIAL GUESTS
EXISTEREO - BARFLY - AKUMA W/ FACTOR MATRE - TOPR - DJ MULLET

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Beatnok thur.20
DJ Neal of the CCC fri.21
DJ Henroc sat.22
Propaganda sun.23
SMOKESTACK! feat.
Scotch & Stones mon.24
Playback feat.
Funky J. Vibe tue.25
$4 cosmos $2 pilsner

ARGUS LOUNGE
JACKPINE SOCIAL CLUB — WED 10/19
PAUL MANOUSOS
ANNE LAUBE
LEOPOLD AND HIS FICTION — THUR 10/20 9pm
HOT BOX CREW DJS — FRI 10/21 10pm
DJ SONNY PHONO
SILVIA'S B-DAY BASH! — SAT 10/22 8pm
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NEW WAVE PUNKS IN THE GARAGE — MON 10/24 9pm
LEYNA NOEL
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THE SAN FRANCISCO BAY GUARDIAN
MANI PEDI
JINRO
12 GALAXIES 2565 MISSION STREET SAN FRANCISCO
Bay Club
Edo

music listings

Monday 24

From page 78

Death Guild *Glas Kat. 9:30pm, $5.*
Falling Down Mondays *Milk. 9pm, $3-5.* Skate videos and classic '80s hits with DJs B-Case, Julia, Rooster, Webb, Satva, Ross Hogg, Toph One, and 4aM.
Grateful Dead Jams *Nickie's BBQ. 9pm-2am.* Dark Star Dan plays rare Grateful Dead tracks.
Gypsy's Curse *Beauty Bar. 10pm-2am, free.* With Pandora and DJ Arusha.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
High Rolling/Low Budget *Tunnel Top, 601 Bush; 986-8900. 9:30pm, free.* Acid-jazz, soul, funk, ska, reggae, and house with DJ Hofwegen.
Lingba Lounge *8pm-midnight, free.* Downtempo lounge beats with Bee Dub, Efrem, and Devlin.
New Wave Punks in the Garage *Argus Lounge. 9pm.*
94117 *Madrone Lounge. 6pm-midnight, free.* Local art, music, and more.
Ready Steady Go! *Arrow. 10pm-2am, free.* Indie rock and Britpop with DJs Christina and Jakedraphonic.
Redwood Room *8pm-midnight.* Jazz with Consuelo Kevin.
Rock Dut *Anne's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.* Punk, garage, rockabilly, psychobilly, and more.
Sex, Sexx, and More Sexxx *Delirium. 10pm-2am, free.* Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
Smile *Knockout. 10pm.* An indie club with live music.
Solid Lounge *Wish, 1539 Folsom; 278-9474. 7pm-2am, free.* Downterppo, lounge, and groove with M. Klein, Chardmo, and guests.
Soul House *Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am, $5, free before 11pm.* House music with DJs Tune, Abdul, and Mike Anon.
Vroom *El Rio. 8pm-midnight, $2.* Punk, funk, and soul.

Bay Area

Kingman's Lucky Lounge *9pm-2am.* With DJ Michael.
Not Your Daddy's Cadillac *Cafe Van Kleef, 1621 Telegraph, Oakl; (510) 763-7711. 10pm-2am, free.* With DJ Kitty, Prozack Turner, and friends.
Think Tank *Shattuck Downlow. 9:30pm-2am, free.* Funk, soul, rock, downtempo, and breaks.
White Horse Bar *8pm-1am, free.* Hip-hop, reggaeton, and R&B with DJ Tony-T.

tuesday 25

Rock/blues/hip-hop

'Ant Show' *StudioZ. 9pm, $2.* With Heart On, Midnight Serenade, and Serene Lakes.
Banter-Cut *Ireland's 32. 9pm.*
Bauhaus *Warfield. 8pm, $35-45.*
Tim Bluhm, Paula Frazer, Moore Brothers *12 Galaxies. 9pm, $8.*
Branden and Brien, Biddy and Buddy Show *Brainwash. 8pm.*
Brazuca Brown *Elbo Room. 9pm, $6.*
Jesse DeNatale, Chuck Prophet, Lesser Lights *Red Devil Lounge. 8pm, $7.*
East Village Dpera Company *Great American Music Hall. 8pm, $15.*
Fat Tuesday Band *Biscuits and Blues. 8:30pm, $7.50.*
Victoria George, Carmen Milagro, Bent Storm, Mixer *Last Day Saloon. 9pm, $5.*
Kayo Dot, Enablers *Hemlock Tavern. 9:30pm, $6.*
Lucero, Blackpool Lights, Decibully *Slim's. 8pm, $13.*
Nicole McRory *Johnny Foley's. 9pm.*
Out Damned Spot, Mt Egypt, Fall in March, Jonah Kit *Hotel Utah Saloon. 9pm, $6.*
Pretty Girls Make Graves, Eleventeen, Razrez *Bottom of the Hill. 9pm, $12.*
Tracorum *Boom Boom Room. 9:30pm, $5.*
Tyde, Goldrush *Cafe du Nord. 8:30pm, $12.*
Wayward Sway, Deadwood Revival, Highway Robbers *Make-Out Room. 8:30pm, $6.*

Bay Area

David Gray, Jolie Holland *Paramount Theatre. 8pm, $37.50-55.*
Spootnik, Shadow Circus Creature Theatre, One Man Banjo *Stork Club. 10pm, $5.*
Steve Freund Trio *Ivy Room. 9:30pm, $5.*

Jazz/new music

Barry Finnerty Group *Savanna Jazz. 8pm.*
Beach Nut Jam *Beach Chalet. 6:30pm.*
Debby Boone *Plush Room. 8pm.*
Cecil Wells Quintet *Les Joulins Jazz Bistro. 8pm.*
Erik Jekabson and His Dixieland Band *Andrew Jaeger's House of Seafood and Jazz, 300 Columbus; 781-8222. 8:30pm.*
Fil Lorenz Soul-tet *Alpha Bar, 3848 Geary; 244-6989. 8:30pm, free.*
Chris Huson *Washington Square Bar and Grill. 7pm.*
Jazz jam and poetry open mic *Club Deluxe. 8:30pm, free.*
Kim Nalley Quintet *Jazz at Pearl's. 8:30 and 10:30pm, $10-15.*
Miles Ahead *Figaro Ristorante. 414 Columbus; 398-1300. 7:30pm.*
Billy Philadelphia *Moose's. 7:30pm.*
Ricardo Scales *Top of the Mark. 7pm, $5.*
Stompy Jones *Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9pm, $12.*
Larry Vuckovich *Downtown. 8pm.*

Bay Area

'Clifford Brown 75th Birthday Celebration: A Trumpet Summit' *Yoshi's. 8 and 10pm, $18-26.* With Arturo Sandoval, Benny Golson, Randy Brecker, Jeremy Pelt, Valery Ponomarev, and the Mulgrew Miller Trio.
Ellen Hoffman *Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-JAZZ. 8pm, $7.*
'Jazzschool Tuesdays' *Jupiter. 8pm, free.*

Folk/world/country

Acoustic open mic *Axum East, 1233 Polk; 474-7743. 7-10pm.*
Vince Keehan *Plough and Stars. 9pm.*
'Rockin' Java Dpen Mic for Musicians' *Rockin' Java, 1821 Haight; 831-8842. 7:30-9:30pm.*

Bay Area

Sylvia Herold and Chuck Ervin *Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free.*
Starry Plough Dpen Mic *Starry Plough. 7:30pm, free.*

Dance clubs

Ace of Clubs *Cherry Bar and Lounge. 9pm, $5.* Punk, rock, glam, and metal with DJs and live bands.
Argentine Tango Practica *Metronome Dance Center. 9pm-midnight, $5.*
Ay Karamba Salsa *Glas Kat. 7:45pm-2am.* Live salsa bands, Latin DJs, and dancing.
Broke as Fuck *Element Lounge. 10pm-2am, $3.* Hip-hop, dancehall, funk, and soul with DJs 4aM, Havoc, Ivry, and Centipede.
Brownies for My Bitches *Harvey's, 500 Castro; 431-4278. 10pm-2am, $5.* A dyke club featuring hip-hop and pop.
The Headphone Mix *Delirium. 10pm-2am, free.* A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Coco Rico *Tunnel Top. 10pm-2am, free.* Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.
Development *AsiaSF. 10pm.* Reference, Raygun, and Mykul Crane spin breakbeat and house.
DIY Karaoke *Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.*
Elevator in the Brain Hotel *Sublounge. 9pm-2am, free.* Indie pop and rock with DJ Doublekick and guests.
Exist *Wish, 1539 Folsom; 278-9474. 7pm-2am, free.* Hip-hop, lounge, downtempo, and more.
Feel Good *Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm-1am, free.* R&B and soul with Mai-Lei and Sake1.
Harry Denton's Starlight Room *Midnight, $5.* With DJ Sammi.
Hugger Mugger *Lit. 9pm, free.* With Forest Green, Andy W, and Clarity.
Industrial Strength *Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free.* Hip-hop.
Lo-blo *Arrow. 10pm-2am, free.* Rock, pop, hip-hop, and more with Fletcher and guests.
Mockingbird *Beauty Bar. 10pm-2am, free.* '80s and '90s rock, punk, new wave, post pop, and more.
Rock Dut Karaoke! *Amnesia. 7:30pm.* With Glenny Kravitz.
Rub a Dub Tuesdays *Voda, 56 Belden; 677-9242. 9pm-2am, free.* With Mr. E, Wisdom, and guests.
Soul Fo'Real *Club Six. 9pm-3am.* Live jazz, neo-soul, R&B, and spoken word open mic.
Spread Love *Madrone Lounge. 6pm-midnight, free.* Dub, reggae, soul, R&B, funk, and hip-hop with DJs B-Love and Romanowski.

Suicide Tuesdays *Aunt Charlie's, 133 Turk; www.suicidetuesdays.com. 9pm, $3.* A club for queerdos and weirdos featuring electro, indie, R&B, '80s, hip-hop, punk, and more.
Taboo *Pink, 2925 16th St; www.pinksf.com. 9pm-2am, $5.* With David Harness.
Taco Tuesdays *Luna Lounge, 1192 Folsom; 626-6043. 6-10pm.* House music with M3, Anthony Garlic, and Chulada.
Tightwad Tuesdays *26 Mix. 9pm, $3.* Hip-hop, R&B, and club classics with Mark Spitz and special guests.
Toke Tuesdays *Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free.* With Dawn of Sound.
TrannyShack *Stud. 10pm-3am.* A drag show with hostess Heklina.
Trashcan Tuesdays *Skylark. 9pm-2am, free.* Throwaway rock from the '70s and '80s with DJ Kyle.
Tsunami Tuesdays *Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight.* Old-school and funk with DJ Rickochet.

Bay Area

Jazzmine *Kingman's Lucky Lounge. 9pm, free.* Jazz, soul, and rare grooves with DJ JRs.
Phat Tuesday *Club Rimshot, 2111 Franklin, Oakl; (510) 444-2266. 6pm-2am.* Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall.

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

wednesday 19

Around town

'The Art of the Brush' *City College of San Francisco, Rosenberg Library, rm 305, 50 Phelan; 239-3580, slyons@ccsf.org. noon-1pm, free.* Therese Schoofs lectures on Chinese and Japanese brush painting.
Katy Grannan *San Francisco Art Institute, Lecture Hall, 800 Chestnut; 749-4507, www.sfai.edu. 7:30pm, free.* See 8 Days a Week, page 62.
Price Cobbs *Commonwealth Club of California, 595 Market; 597-6705, www.commonwealthclub.org. 6pm, $18.* The author of *My American Life: From Rage to Entitlement* speaks about the evolution of the African American experience.

Benefits

Jane Straus *Monticello Inn, 127 Ellis; 394-0661, www.monticelloinn.com. 5:30-6:30pm, donations accepted.* The Left Coast Writers host a party to celebrate the Launch of Jane Straus's new book *Enough Is Enough!* and to benefit hurricane relief efforts by the Red Cross and NAACP.

thursday 20

Around town

'Housing for Homeless' *City Hall, 301 Van Ness; 346.3740, www.sf-homeless-coalition.org. 3pm-dawn, free.* Join the San Francisco Coalition on Homelessness and homeless survivors of Hurricane Katrina for an all-night campout and rally for housing rights.

Benefits

Performing Arts Workshop anniversary *111 Minna Gallery, 111 Minna; www.performingartsworkshop.org. 7pm-midnight, $35-50.* Performing Arts Workshop throws a fundraising party to celebrate the organization's 40 years of youth arts education.
'Teaching the Challenge of Change' *Roccapulco Supper Club, 3140 Mission; www.newcollege.edu. 6pm-midnight, $50.* New College of California honors Nobel Peace Prize nominee Elizabeth "Betita" Martinez and others. Also enjoy dinner and Latin music by Generacion at this benefit for New College's programs.

friday 21

Around town

'Architecture as a Cultural Destination' *de Young Museum, Golden Gate Park, Ninth Ave at Lincoln; www.aiasf.org. 4:30-8pm, $10-15.* The museum directors and architects for the Contemporary Jewish Museum, the de Young Museum, the California Academy of Sciences, and the Mexican Museum speak.
'Exotic Erotic Ball' *San Francisco Cow Palace, 2600 Geneva; 1-888-exotic, www.exoticeroticball.com. 8pm-2am, $69-175.* Larry Flynt accepts a lifetime achievement award at the raciest ball of the year. Wear your finest fetish gear.
San Francisco International Fashion Week *Fort Mason, Marina at Laguna; www.sfifw.com. 6pm-10:30pm, $25-175 ($100-380, fashion week pass).* Several of the Bay Area's most prominent designers and emerging designers show their stuff on the catwalk. An after-party follows each evening. Through Sun/23.

Benefits

'The Hunger' *Rawhide, 280 Seventh St; www.thehunger.org. 9pm-2am, $15-25.* This "erotic vampire club" fundraiser for the Pagan Alliance features performances by Noor Belly Dance Company and Ruby Sparks (fire dance). Deejays spin Goth, industrial, and trance. Costumes are encouraged.

Bay Area

Katrina benefit *Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; (510) 486-0698. 7:30pm, $10.* Enjoy cajun music by Suzy Thompson, Eric Thompson, and Agi Ban, as well as readings by authors Maxine Hong Kigston, Josh Kornbluth, and more. Proceeds benefit the Oxfam/America Katrina Relief Fund.
'Queer Stuff Showcase' *Spellbinding Tales Books, 1910A Encinal, Alameda; 1-888-569-2064, www.queerstuffenterprises.com. 7:30-10pm, $5.* Musicians Groovy Judy, True Margrit, and others perform to benefit Hopalong Animal Rescue.

saturday 22

Around town

Noe Valley Harvest Festival *24th St at Church; 206-4445, www.nvharvestfestival.com. 10am-6pm, free.* Kiddie band the Sippy Cups and blues band Groove Team perform. Enjoy a treasure hunt and dog and kid costume contests.
Pet Pride Day *Golden Gate Park, Sharon Meadow, Ninth Ave at Lincoln; animalshelter.sfgov.org. Noon-3pm, free.* San Francisco Animal Care and Control sponsors a day of fun for pets, including a Halloween costume contest, pet trick competitions, and more.
'San Francisco Diamond Belt' *Kezar Stadium, 755 Stanyan; 730-3237, www.thirdstreetgym.com. 7pm, $15-40.* See northern California's top amateur fighters battle it out at this event presented by Third Street Gym and the Steel Brewing Co.
San Francisco International Fashion Week *Fort Mason, Marina at Laguna; www.sfifw.com. 10:30am-10pm, $25-175.* See Fri/21. Through Sun/23.
'SF Open Studios' *Various studios in San Francisco; 861-9838, go to www.sfopenstudios.com for complete guide. 11am-6pm, free.* Artists open their studios to the public. Sat-Sun through Oct 30.

Bay Area

'Thirst for Blood' *Dry Ice, 210 Hegenberger Loop, Oakl; www.bayareaderbygirls.com. 8pm, $10-12.* The Bay Area Derby Girls all-girl rollerskating league hosts it's first bout. The Oakland Outlaws face off against the SF ShEvil Dead.
Treasure Island Community Day Festival *Great Lawn, Treasure Island; 274-0311. 11am-3pm, free.* Head out to Treasure Island for a day of music, food, games, and performances.

Benefits

Bay Area

Dolores Huerta *First Congregational Church, 2501 Harrison; www.pacebene.org, (510) 268-8765. 7:30pm, $15-50.* Pacifica Radio's Amy Goodman *(Democracy Now)* interviews Dolores Huerta, cofounder of the United States Farm Workers of America. Proceeds benefit Pace e Bene Nonviolence Service.

sunday 23

Around town

San Francisco International Fashion Week *Fort Mason, Marina at Laguna; www.sfifw.com. 1pm-10pm, $25-175.* See Fri/21.
'SF Open Studios' *Various studios in San Francisco; 861-9838, www.sfopenstudios.com for complete guide. 11am-6pm, free.* See Sat/15.

Benefits

Bay Area

'Concert for Peace and Humanity' *Paramount Theatre, 2025 Broadway, Oakl; 421-8497, www.oebs.org. 7pm, $20-40.* The Oakland East Bay Symphony performs a concert to celebrate United Nations Day. The evening benefits UNICEF Hurricane Katrina relief.
'Face Forward' *New Delhi Restaurant, 160 Ellis; www.kearnystreet.org. 6-9pm, $60-75.* Comedian Kevin Shea and spoken word artist Shailja Patel host a dinner and masquerade gala to benefit Kearny Street Workshop's new residence.

monday 24

Benefits

Midsummer Mozart hurricane benefit *Old Saint Mary's Cathedral, 660 Ritch; 627-9145, www.midsummermozart.org. 7:30pm, $35.* The Midsummer Mozart orchestra performs Mozart's "Sinofia Concertante for Violin and Viola" and his "Great Mass" to benefit the American Federation of Musicians Union.

tuesday 25

Aound town

ASIFA-East Animation Festival *Varnish Gallery and Bar, 777 Natoma; 222-6131. 8pm, free.* Vote for your favorite entry at this film screening featuring works by Bill Plympton, John Dilworth, Nina Paley, and several other independent animators.

Continued on page 82

Middle East Children's Alliance presents:
Dissident Israeli activist/professor

ILAN PAPPE

speaking on "Israel: Boycott, Divestment, and Apartheid"
Introduced by Stanford professor Khalil Barhoum

Oakland:
Saturday, October 29, 2005, 7:30pm
First Congregational Church
2501 Harrison Street
(wine & cheese reception beforehand, for $50)

San Francisco:
Sunday, October 30, 2005, 7pm
First Unitarian Universalist Church
1187 Franklin Street

Tickets $20, low-income $12
benefits medical aid for Iraqi & Palestinian children
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For info, www.mecaforpeace.org, 510-548-0542

Coming in November:
Award-winning journalist Robert Fisk, and Palestinian youth dance troupe IBDAA!

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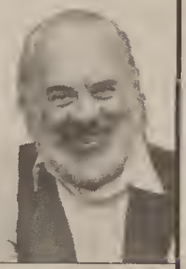
PERFORMERS ON PERFORMING

Stories Shlomo Told Me:
Tales of Joy and Healing with Diane Wolkstein

THURSDAY, OCTOBER 27, AT 7:30 P.M.

Master storyteller Diane Wolkstein shares Hassidic stories that she learned from Rabbi Shlomo Carlebach. Infused with Shlomo's wisdom, these are stories that instill hope and spark the healing of the soul.



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critic's choice: art

'This Delicate Monster'

Through Oct. 29, Rx Gallery

STOP CRYING, A STILL FROM *THIS DELICATE MONSTER* (2004), BY MICHELLE HANDELMAN

Folly and Error and *This Delicate Monster*, the two videos featured in Michelle Handelman's current installation at Rx Gallery, take their names from the Charles Baudelaire poem "Au Lecteur" (To the Reader). The piece is an introduction to his book of poems *Les Fleurs du Mal* (The Flowers of Evil) and acts as both a caveat emptor and an admonishment to his readers. Baudelaire was sensitive to his readers, critics, and the press and even wrote three draft prefaces to the collection, all of which poke fun at the stupidity of supposed learned men. He insists on his similarity to them and on his readers' propensity for "folly and error, avarice and vice," ending "Au Lecteur" with "Hypocrite reader! — You! — My twin! — My brother!" These days nobody would bat an eye at the excesses of Baudelaire — a syphilitic drunkard and opium addict — but in 1857 his life and his work were quite scandalous. Media artist Handelman, a former San Francisco resident now based in New York, deftly uses text excerpts from *Les Fleurs du Mal* ("Condemned to an eternal laugh because I know not how to smile," "No abyss compares with your bed," "In the permanent green darkness of a forest of firs / Where under a stricken sky a muffled sigh fills / The air ...") as the conceptual and visual basis of her videos, presenting a lush and erotically charged atmosphere in which to reconsider Baudelaire's meditations on sex and death. The videos' all-female cast is costumed by Italian couture–fetish fashion designer Garo Sparo, and Italian noise band Larsen provides a soundtrack that oscillates between heavy panting, nocturnal house noises, and disruptive, ripping guitar riffs. The overall effect is tense and anticipatory, a preview to avarice and vice without the resolution. Handelman pushes things further by enacting Baudelaire's antagonistic relationship with his readers in the live performances. Performers are installed on chairs overhead, hissing, whistling, and heckling the audience. It stands to reason that Handelman knows her audience well too, and that her work is created for those with a "passionate taste for the difficult." I hope to see you there. *Next performance: Oct. 27; gallery hours: Wed.–Thurs., 3–9 p.m.; Sat., 5–9 p.m., and by appt, 132 Eddy, SF. (415) 756-8890, www.rxgallery.com.* (Katie Kurtz)

E-mail Katie Kurtz at katiejkurtz@gmail.com.

Tuesday 25

From page 81

Clive Barker *Booksmith, 1644 Haight; 863-8688, www.booksmith.com. 7pm, free.* See 8 Days and Week, page 62.

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writers on writing

Turning Life into Art: Marilyn Sachs & Fanny Krieger SUNDAY, OCT 23, 2 P.M.

Children's author **Marilyn Sachs** discusses with her friend **Fanny Krieger** how she used Fanny's real-life experiences — from surviving German-occupied France as a child to her struggles as a young adult in New York — as the basis for two novels, *A Pocket Full of Seeds* and *Lost in America*.

Matthue Roth A Go-Go TUESDAY, NOV 15, 7:30 P.M.

Matthue Roth's new memoir, *Yom Kippur A Go-Go*, is an irreverent journey through San Francisco's Mission District scene. Matthue talks about his identity as a straight/queer/Orthodox performance artist and writer, reads from his books, and answers questions.

Not Me: A Novel by Michael Lavigne
TUESDAY, NOV 22, 7:30 P.M.

With an unsettling moral question at its heart, *Not Me* delves into the question of radical evil and the possibilty of redemption. **Michael Lavigne** will read from *Not Me* and tell how he researched his book at the BJE Jewish Community Library.

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art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

Asian Art Museum *200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm). $10 ($5 Thurs after 5pm), $7 seniors, $6 for 12 to 17, free for 11 and under.* "Fang Zhaoling: A Life in Painting." Paintings by the Hong Kong–based artist. Through Nov 13. "Shadows, Masks and Music: Aspects of the Performing Arts in Asia." Instruments, set designs, costumes, and masks used in or depicting Asian theatrical, dance, or musical performances. Through Jan 22.

California Palace of the Legion of Honor *Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for 12 to 17, free for 10 and under (free Tues).* "Manuel Neri: Artists' Books/The Collaborative Process." Art books by Neri. Through Sun/23. "Artwear: Fashion and Anti-fashion." More than 120 objects of wearable art. Through Oct 30.

Contemporary Jewish Museum *121 Steuart; 344-8800, www.thecjm.org. Sun-Thurs, noon-6pm. $5, $4 seniors and students, free for 12 and under and members.* "Intersections: Reading the Space." An exhibition of collaborative and individual works by three women artists from three continents, three cultural backgrounds, and three religions. Oct 23-Feb 26.

de Young Museum *Golden Gate Park, 50 Hagiwara Tea Garden Dr (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 youths 13-17 and college students with ID (free first Tues).* "Hatshepsut: From Queen to Pharoah." The inaugural exhibition at the new de Young Museum featuring art created during the reign of the female Egyptian pharaoh. Through Feb 5. "Re-Classifying History: Catherine Wagner." Works by the Bay Area photographer. Through Feb 12. "Masterworks of American Photography." A survey of major American photographs from the Museum's permanent collection. Through Feb 12. "Jasper Johns: 45 Years of Master Prints." Almost 45 prints by the renowned artist. Through Feb 12. "Elder Arts 2005." An exhibition celebrating the visual arts of older adults. Through Nov 9.

San Francisco Museum of Craft and Design *550 Sutter; 773-0303, www.sfmcd.org. Tues-Wed and Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. $5, $3 students (free first Thurs).* "Beyond the Pour: Pairing Art and Wine Label Design." An exhibition of design in the wine industry. Oct 21-Jan 29.

San Francisco Museum of Modern Art *151 Third St; 357-4000. Fri-Tues, 11am-5:45pm; Thurs, 11am-8:45pm. $12.50, $8 seniors, $7 students, free for 12 and under and members (free first Tues; half price Thurs, 6-8:45pm).* "2X4 Design Series 3." Books, custom wallpaper, and video by New York design firm 2X4. Through Nov 27. "New Work: Edgar Arceneaux." Selections by the LA artist. Through Nov 27. "Turning Back: A Photographic Journal of Re-exploration." Photographs by Robert Adams. Through Jan 3.

Yerba Buena Center for the Arts *701 Mission; 978-ARTS. Sun, Tues-Wed, and Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues).* "The Zine Unbound: Kults, Werewolves and Sarcastic Hippies." Selected artworks from zine editors and contributors from *K48*, *Werewolf Express*, and *Hot and Cold*. Through Dec 30.

Bay Area

Oakland Museum of California *1000 Oak, Oakl; (510) 238-2200. Wed-Fri, 10am-5pm; Sat, 10am-8pm; Sun, noon-6pm (first Fri, 10am-9pm). $8, $5 seniors and students (free second Sun.).* "Plant Portraits: The California Legacy of A.R. Valentien." Eighty watercolor and gouache paintings by Valentien. Through Dec 4. "Baseball As America." An exhibition organized by the National Baseball Hall of Fame and Museum. Through Jan 22. "El Splinter Esplendido." An exhibit focusing on baseball player Ted Williams and his Latino lineage. Through Feb 26.

San Jose Museum of Art *110 S Market, San Jose. (408) 294-2787. Tues-Sun, 11am-5pm. Free.* "Brides of Frankenstein." Works created using video, electronics, robotics, and other digital and traditional media by various female artists. Through Oct 30.

UC Berkeley Art Museum *2626 Bancroft Way, Berk; (510) 642-0808. Wed and Fri-Sun, 11am-5pm; Thurs, 11am-7pm. $4-8 (free first Thurs).* "Carla Klein/Matrix 218: *Scape*." Paintings by Klein. Through Nov 6. "The Baum Award for Emerging American Photographers Exhibit." Works by Baum Award–winner Lisa Kereszi. Through Dec 4. "Yosemite in Time." An exhibition exploring the history of Yosemite National Park through the works of photographers Mark Klett and Byron Wolfe and historian Rebecca Solnit. Through Dec 23. "Taisho Chic: Japanese Modernity, Nostalgia, and Deco." An exhibition on the impact of Western culture on early 20th–century Japan. Through Dec 23.

galleries

Opening

66 Balmy Gallery *591 Guerrero; 522-0502. Thurs-Fri, 3-8pm; Sat-Sun, noon-5pm.* "Mission Gringo/Smurf Murder," works by Dave Warnke (reception Sat/22, noon-5pm). Thurs/20-Sun/23.

Belcher Studios *69 Belcher; 806-7078. Sat-Sun, 11am-6pm.* "20/20," an exhibit celebrating Belcher's 20th anniversary (reception Fri/21, 6-9pm). Sat/22-Sun/23.

Creativity Explored *3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm.* "Revenge of Monster," a monster-themed art show by artists with developmental disabilities (reception Thurs/20, 7-9pm). Oct 20-Nov 25.
Gallery 16 *1616 16th St, third fl; 626-7495. Mon-Fri, 9am-5pm, and by appt.* Works by Adriane Colburn (reception Fri/21, 6-9pm). Oct 21-Dec 2.
Madrone Lounge *500 Divisadero; 241-0202. Call for hours.* "Happenstance," works by Isaac McKay-Randozzi, Eve Ekman and Adam Wier, Sean Grout, David Franklin, John Senesy, and Robin Coomer (reception Thurs/20, 6-9pm). Oct 20-Dec 31.
Mission 17 *2111 Mission; 336-2349. Tues, 3-6pm; Sat, 2-5pm, and by appt.* "E Pluribus Unam," works by Jonathan Tellier (reception Fri/21, 6-9pm). Oct 21-Nov 25.
Office of Ross Mirkarimi *Room 282, City Hall, 1 Dr. Carlton B. Goodlett Pl; 554-7630.* Works by Tim Gaskin. Fri/21, 5-8pm.
Playspace Gallery *California College of the Arts, 1111 Eighth St, second fl; 551-9213, www.cca.edu. Tues-Sat, noon-6pm.* "Evidence is Everywhere," works by CCA media arts alumni (reception Wed/19, 6-8pm). Through Thurs/20. "Room Temp," an exhibition in conjunction with YBCA's "The Zine Unbound" exhibit (reception Oct 28, 6-9pm). Oct 25-Nov 4.
Ruby's Clay Studio and Gallery *552A Noe; 437-1642. Daily, 11am-7pm.* "Autumn Leaves in the City," new works in clay by Carol Badran and watercolors by Lecia Badran-Doane (reception Fri/21, 6-9pm). Oct 20-Nov 1.
Sanitary Fill Company *401 Tunnel; 330-1414, www.norcalwaste.com.* "Branding," works by Sirron Norris; "Other Peoples' Things," works by Nomi Talisman. Fri/21, 5-9pm; Sat/22, 1-5pm.

Bay Area

Berkeley Historical Society *1931 Center, Berk; (510) 848-0181. Thurs-Sat, 1-4pm.* "Fermenting Berkeley," an exhibit about the production, sale, and social aspects of alcohol in Berkeley from the 1870s to the 1970s (reception Sun/23, 3-5pm). Oct 23-March 25.
John F. Kennedy University Arts and Consciousness Gallery *Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm.* "The Jester's King," works by Matthew Purdon (reception Thurs/20, 7-10pm). Thurs/20-Sun/23.
Kala Art Institute *1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm, and by appt.* "2005 James D. Phelan Art Award in Printmaking," works by award recipients Jesse Gottesman, Cynthia Ona Innis, and Matthew Hopson-Walker (reception Wed/19, 6-8pm). Through Dec 3.

Ongoing

African American Art and Culture Complex *762 Fulton; 922-2049. Mon-Sat, noon-5pm.* "A Historical Focus," black-and-white images of African Americans in San Francisco. Through Dec 31.
Anthony Meier *1969 California; 351-1400. Tues-Fri, 11am-5pm; Sat, by appt.* New works by Richard Tuttle. Through Oct 28.
Aurobora Press *147 Natoma; 546-7880. Mon-Fri, 11am-4pm; Sat, 11am-5pm.* Monotypes by Pia Fries. Through Sat/22.
Blue Gallery *731 Polk; 606-7170. Tues-Sat, 10am-6pm.* New paintings by Rob Gage and Stephanie Janney, metal sculptures by Rebecca Fox. Through Oct 30.
Bonnafont Gallery *946A Greenwich; 431-7546. Sat-Sun, 2-5pm, and by appt.* Sculptures by Joseph Bacon. Through Oct 30.
Brian Gross Fine Art *49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "LYHT/LHUDE/NU," paintings by Chad Buck; "Tide Drawings," works by Jill Baroff. Through Sat/22.
Canvas Gallery *1200 Ninth Ave; 504-0060. Sun-Thurs, 8am-midnight; Fri-Sat, 8am-2am.* Theartprint.net Launch Party, works by various artists. Through Oct 29.
City Hall *1 Dr. Carlton B. Goodlett Pl; 550-7241.* "Heroes All!," photographs honoring World War II veterans. Through Oct 28.
Dolby Chadwick *210 Post, Ste 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm.* "Circle," works by Rick Chapman. Through Oct 29.
Don Soker Contemporary Art *49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "It is so good that you are here," reverse glass paintings by Veronika Dobers. Through Oct 29.
Fifty24SF Fine Art Gallery *248 Fillmore; 571-0187. Thurs-Sun, noon-3pm.* New work by Greg "Craola" Simpkins and Kofie One. Through Oct 30.
Fraenkel Gallery *49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* Photographs by Robert Adams. Through Oct 29.
Frey Norris Gallery *456 Geary; 346-7812. Tues-Sun, 11am-7pm.* "New Yorkers," portraits by Harvey Dinnerstein. Through Oct 27.
Gallena Tempest *1742 Polk; 567-7452. Wed-Sat, 11am-6pm; Sun, noon-5pm.* "About Face," works on the subject of masks and masquerade by 18 artists. Through Nov 6.
George Krevsky Gallery *77 Geary; 397-9748. Tues-Sat, 11am-5:30pm.* "East Coast/West Coast: Four Modernist Women," works by Theresa Bernstein, Ruth Gikow, Helen Ludwig, and Dorothy Winslade. Through Oct 29.
Gregory Lind Gallery *49 Geary, fifth fl; 296-9661. Tues-Sat, 10:30am-5:30pm.* "Around the Corner," works by Seth Koen. Through Sat/22.
Hackett-Freedman *250 Sutter, fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "The Poetics of Painting," works by Gustavo Ramos Rivera. Through Oct 29.
Hayes Valley Market *580 Hayes; 846-7188. Tues-Sat, 11am-6pm.* "Ephemeral Transformations," works by Bert Bergen, Julia Aviva Bernstein, Brian Caraway, Tara Lisa Foley, Frozen Lava, and Tonya Thorton. Through Thurs/20.
Heather Marx Gallery *77 Geary, second fl; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Caught Up in the Moment," works by Libby Black. Through Sat/22.
Hosfelt Gallery *430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm.* "M Theory," works by Randy Colosky, Ann Diener, Robert Gutierrez, Joyce Hsu, and others. Through Nov 23.
In Color 2 *2475 Third St, Ste 251; 861-3997. Call for hours.* "Flags," works by Joe Brook. Through Oct 28.
John Berggruen Gallery *228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm.* "Sculpture and Drawings," works by Joel Shapiro; "Sky of Blue, Sea of Green," works by Isca Greenfield-Sanders. Through Oct 29.
Kings Gallery *1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, 9am-1pm.* "Abstractions," acrylic and collage paintings by Harry Cohen; "Homages," figurative, cut-shape paintings on masonite by Leonard Breger. Through Mon/24.

Continued on page 84

Galleries

From page 83

The Lab *2948 16th St; 864-8855. Wed-Sat, 1-6pm.* "Fabulandia: Terra," works by David Hamill, Carrie Lederer, Philip Ross, James Sansing, Tonya Solley Thornton, and Genevieve Quick. Through Oct 29.

Meridian Gallery *545 Sutter; 398-7229. Tues-Sat, 11am-5pm.* "October Corn and Other Works," sculptures by Susan Jarmain. Through Oct 29.

Mission Cultural Center *2868 Mission; 821-1155. Tues-Fri, 10am-10pm; Sat, 10am-5pm.* "Day of the Dead Altar Exhibition 2005," various Day of the Dead themed works. Through Oct 26.

Modernpast Gallery *675 Chenery; 333-9007. By appt only.* "Birthday Suits: A Series in Time 1974-2005," photographs by Lucy Hilmer. Through Nov 16.

Monadnock Building *685 Market; www.griffindavisart.com/monadnock. Daily, 9am-6pm.* "The Monadnock, Fall 2005," works by Chris Crossen, Zoe Martell, and Jennifer Z. Roszell. Through Dec 31.

New Langton Arts *1246 Folsom; 626-5416. Tues-Sat, noon-6pm.* "Trust Me," works by Tony Labat. Through Sat/22.

One Taste Gallery *1074 Folsom; 503-1100.* "Implied Body," oil paintings by Kim Weinberg. Through Sun/23.

Pasquale Iannetti *531 Sutter; 433-2771. Mon-Sat, 10am-6pm.* "Pissaro - Four Generations," works by Camille Pissarro and three generations of Pissarro family artists. Through Sat/22.

Paul Thiebaud Gallery *718 Columbus; 434-3055. Tues-Sat, 10am-6pm.* "Twenty-Five Treasures," paintings, sculptures, and cultural objects by various artists. Through Oct 29.

Pigman Gallery *72 Tehama; 546-7441. Mon-Fri, 11am-5pm; Sat, noon-4pm.* "Let Them Eat Cake," works by Jung Ran Bae. Through Oct 27.

Robert Koch Gallery *49 Geary, fifth fl; 421-0122. Tues-Sat, 10:30am-5:30pm.* "Edward Burtynsky: China," photographs by Burtynsky. Through Oct 29.

Robert Allen Fine Art *427 Bryant; 777-0920. Mon-Fri, 10am-5pm.* "Water to Wine: The Varied Landscape," works by John Maxon. Through Oct 28.

Rx Gallery *132 Eddy; 860-6455, www.rxgallery.com. Wed-Thurs, 3-9pm; Sat, 5-9pm, and by appt.* "This Delicate Monster," works by Michelle Handelman. Through Oct 29. See Critic's Choice.

San Francisco Arts Commission Gallery at City Hall *City Hall, lower level, 1 Dr. Carlton B. Goodlett Pl; 554-6080, www.sfacgallery.org. Mon-Fri, 8am-8pm; Sat, noon-4pm.* "Insights 2005," works by artists who are blind or visually impaired. Through Oct 28. "Heroes All!," photographs and interviews of war veterans by Tom Graves. Through Oct 28.

San Francisco Museum of Modern Art Artists Gallery *Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm.* Works by Suzy Barnard, Carrie Lederer, and Chris Leib. Through Oct 28.

Sargent Johnson Gallery *African American Art and Culture Complex, 762 Fulton; 922-2049. Mon-Sat, 10am-5pm.* "Portraits of Us," works by JoeSam. Through Dec 31.

Shoppe Unusual *345 Gough; 824-7737.* Photographs and jewelry by Susan Tuttle. Through Sun/23.

Skylight Gallery *San Francisco Public Library, Main Branch, 100 Larkin, sixth fl; 557-4277. Sun, noon-5pm; Mon and Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm.* "Picture This: Family Photographs of Everyday San Francisco," images from the Shades of San Francisco Photo Collecting Project. Through Dec 31.

Soularch Gallery *4033A Judah; 759-4100. Mon-Thurs, 10am-5pm; Sat, noon-5pm.* "Codes and Conversations," monotypes by Macy Chadwick. Through Sat/22.

Steven Wolf Fine Arts *49 Geary, Ste 411; 263-3677. Mon-Sat, noon-6pm.* "Plan B," works by Lance Letscher; "Making Time," works by Annie Cheung. Through Oct 29.

Tart *47 Lusk; 606-3158, 606-3158. Sat, noon-6pm, and by appt.* "Spiritual America," works by Amanda Keeley and Erin Krause. Through Oct 29.

Toomey-Tourell Fine Art *49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* Works by Claire Burbridge. Through Oct 29.

Le Trianon Gallery *855 Sansome, Ste 101; 544-0780, www.letrianongallery.com.* Portraits by Louis Kronberg. Through Oct 25. "A Series of Drawings," works by Walter Gardner. Through Oct 27.

Triptych *1155 Folsom; www.triptychsf.com. Call for hours.* Works by David Wayne Dieter. Through Nov 23.

Urbis Artium Gallery *140 Second St, sixth fl; 369-9404, www.urbis-artium com. Daily, 9am-5pm.* "ROJO.golden," works by artists from the US and Europe including Tofer, Boris Hoppek, Fupete, Derrick Hodgson, Joel Dugan, Neasden Control Centre, Eltono and Nuria, Faile, Miss Van, and others. Through Oct 29.

Virginia Breier Gallery *3091 Sacramento; 929-7173. Tues-Sat, 11am-6pm.* "Narratives in Clay," ceramic works by 18 artists. Through Oct 29.

World Affairs Council Library *312 Sutter; 293-4647. Mon-Fri, noon-5pm (Thurs, noon-8pm).* "Shades of Africa," photographs by Gloria Upchurch; "Rwanda, 10 Years After," photographs by Julie Pudlowski. Through Oct 28.

Bay Area

Alameda Art Center *1701 Webster, Alameda; (510) 748-7888. Tues-Sat, 11am-6pm; Sun, noon-5pm.* "California: A Celebration of the Golden State," various works. Through Oct 27.

Flora Lamson Hewlett Library *Graduate Theological Union, 2400 Ridge, Berk; (510) 649-2541. Call for hours.* "Miserere et Guerre," etchings by Georges Rouault. Through Jan 13.

Headlands Center for the Arts *944 Fort Barry, Sausalito; (415) 331-2787, ext 28. Sun-Fri, noon-5pm.* Works by Amanda Hughen. Through Sun/23.

June Steingart Memorial Art Gallery *Laney College, 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm.* "Print 2," digital prints art show. Through Oct 28.

Mama Buzz Gallery *2316 Telegraph, Oakl; (510) 465-4073. Mon-Thurs, 7am-9pm; Fri, 7am-10pm; Sat, 8am-10pm; Sun, 8am-9pm.* "Catastrophe, Crisis, and Other Family Traditions," new photographs by Jessamyn Lovell. Through Oct 28.

Oliver Art Center *California College of the Arts, 5212 Broadway, Oakl. (510) 594-3754. Mon-Fri, 9am-4:30pm.* "All-College Honors and Scholarship Awards Exhibition," visual and written works by students recognized through CCA's annual juried competition for honors and scholarships (reception Thurs/20, 6pm). Through Sat/22.

Photolab *2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10am-2pm.* "Darkroom Drawings," black-and-white photographs and mixed-media by Robert Tomlinson. Through Sat/22.

Rock Paper Scissors Gallery *2278 Telegraph, Oakl; (510) 238-9171. Wed-Mon, 11am-7pm.* "Conceptual Craft: The Art of Textile and Fiber," quilts, sculpture, clothing, installation, and nonfunctional craft works. Through Oct 28.

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Deborah Giattina, Karen McKevitt, and Lara Shalson. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Good Luck with It *Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $15-22. Previews Sat/22 and Oct 29, 8:30pm; Sun/23 and Oct 30, 7pm. Opens Nov 5, 8:30pm. Runs Sat, 8:30pm; Sun, 7pm. Through Dec 3.* Comedian Will Franken performs his new solo satire.

Love Scenes *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $15-25. Previews Wed/19-Fri/21, 8pm. Opens Sat/22, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Nov 6.* The New Conservatory Theatre Center performs David Pumo's SF Fringe Festival hit, a comedy about gay New Yorkers in love.

Phaedra *Last Planet Theatre, 351 Turk; 440-3505, www.lastplanettheatre.com. $10-18. Previews Thurs/20, 8pm. Opens Fri/21, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through Nov 13.* Last Planet Theatre performs Matthew Maguine's reimagining of the myth.

Things You Shouldn't Say Past Midnight *Phoenix Theatre, 414 Mason, sixth fl; (510) 326-8197, www.theatreq.org. Previews Thurs/20, 8pm. Opens Fri/21, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Nov 20.* Theatre Q performs Peter Ackerman's "comedy in three beds."

RADIO WORTH WATCHING
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10/22/05

Tyva Kyzy, "Daughters of Tuva" www.tyvakyzy.com
Members of **Ducks Breath Mystery Theatre** (www.ducksbreath.com), **Laura MacDonald**, author of- CURSE OF THE NARROWS:THE HALIFAX DISASTER OF 1917 (www.walkerbooks.com)
Claire Peaslee (www.clairetalk.net)
John Francis, "Planet Walker" (www.planetwalk.org)
Mike Lipskin (www.mikelipskinjazz.com)

10/29/05

Haynes Johnson, author of - AGE OF ANXIETY (www.HarcourtBooks.com)
Kevin Chong, author of- NEIL YOUNG NATION (www.greystonebooks.ca)
Monisha Bharadwaj, author of - INDIAN IN 6 (www.uktvfood.co.uk/index)
Maria Muldaur (www.mariamuldaur.com)
Seth Montfort (www.sfconcerto.org)

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Bay Area

Achilles and Patroklos *Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.central-works.org. $9-25. Previews Thurs/20, 8pm. Opens Fri/21, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through Nov 20.* Central Works performs Gary Graves's new play that recasts characters from *The Iliad* in a new Middle Eastern conflict.

Six Degrees of Separation *Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.aeofberkeley.org. $10. Opens Fri/21, 8pm. Runs Fri-Sat and Nov 17, 8pm. Through Nov 19.* Actors Ensemble performs John Guare's play about a con man who tricks a wealthy New York couple.

Ongoing

☛**Batman!!! The TV Show: The Play** *Dark Room, 2263 Mission; www.darkroomsf.com. $15. Fri-Sat, 7:30pm; Sun, 3pm. Through Oct 30.* The title should say it all — and yes, it is as good as you'd hope. Maybe even better if, like me, you tend to approach a stage spoof of '70s television with a concentrated supply of air freshener in your utility belt. Fortunately, the Dark Room's Impossible Productions (producer–costume designer Erin Ohanneson and writer-director Jim Fourniadis) makes any gesture of paranoid anal-retentiveness unnecessary in anyone but the blandly oleaginous Caped Crusader himself (Jack Daniel, in a priceless bit of parodic showmanship). Tonight, Batman and boy wonder Robin (a winningly wholehearted Alexia Staniotes, subbing for Colin Benoit) — the secret crime-fighting identities, if you've really forgotten, of mincing millionaire Bruce Wayne and ardent young charge Dick Grayson — take on the series' full host of deeply eccentric, pun-toting criminal masterminds (of whom you'll also have some hazy memory). Expert comic timing and characterizations across a terrific cast; an inspired, consistently witty script (bringing the show's wonderfully repressed subtexts to full demented flower); crafty staging (on a stage only slightly larger than a big-screen TV); wild costuming; and even entr'acte commercials all meet here in an original episode fully bat-capable of pleasuring theatergoer and TV dependent alike. (Avila)

Beyond Therapy *Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. $20-25. Thurs-Sat, 8pm. Open-ended.* The Shelton Theater presents Christopher Durang's comedy about therapists and their patients.

California Palm *Shelton Theater, 533 Sutter; 1-800-838-3006, www.sheltontheater.com. $20. Thurs-Sat, 8pm. Through Oct 29.* In Michael Struthers's sitcom-like homage to small-town America, the employees of a car dealership in fictitious Hamilton City, Calif. are plunged into a sales contest by a manipulative new owner (a sultry Maggie Grant) from Los Angeles. The losers receive unemployment checks, and the winner — whoo hoo — gets to sell Pollocks in her Tinsletown gallery. But the contest threatens more than jobs. The smarmy Jake (Eric Fraisher Hayes) and naïve but kind Jason (Kevin Tierney), coworkers and brothers, try to cope with their mother's death, while Jason's fiancée Sarah (a likable but self-conscious Grace Lee) realizes her ambitions stretch beyond city limits. Under Virginia Abascal's capable direction, the play is at times very funny, but degenerates into clichéd plot points painfully twisted into resolutions. (A character shouldn't have to explain, for the audience's sake, exactly how another character screwed him over.) But Hayes and Tierney, along with Stu Klitsner as a con artist- salesman, turn in terrific performances that overcome these flaws. (McKevitt)

Cat on a Hot Tin Roof *Geary Theater, 415 Geary; 749-2228, www.act-sf.org. $12-76. Opens Wed/19, 8pm. Runs Tues-Sat, 8pm (Tues/25, show at 7pm; also Sat and Oct 26 and Nov 9, 2pm); Sun, 2pm (also Sun/23, 7pm). Through Nov 13.* American Conservatory Theater performs Tennessee Williams's Pulitzer-winning classic.

Crowns *Marines Memorial Theatre, 609 Sutter; 771-6900, www.ticketmaster.com. $35-50. Tues-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Open-ended.* Yolanda (Tiffany Thompson), an African American Brooklynite of the hip-hop generation, gets put in the care of her grandmother (Margarette Robinson), who lives in a small South Carolina town, after the untimely death of her beloved brother. There she learns something about her roots, individuality, and self-respect, and a lot about hats, from the churchwomen and their dashing minister (Clinton Derricks-Carroll). Regina Taylor's musical, adapted from Michael Cunningham and Craig Marberry's book and directed by Anthony J. Haney, doesn't really develop a strong dramatic through-line but nevertheless offers a contagious showcase of gospel and R&B singing, bracketed by hatological anecdotes about sustaining joy and pride through grief and adversity. Despite the script's limitations, the smooth and confident seven-person ensemble is never dull, eliciting more than enough humor and emotion from the material to carry it through in style. (Avila)

☛**The Crucible** *SF Playhouse, 536 Sutter; 677-9596, www.ticketweb.com. $18-60. Wed/19-Sat/22, 8pm (also Sat/22, 3pm).* Whoever said, "It takes a village" didn't know the half of it. Arthur Miller's dramatic reworking of the 17th-century Salem witchcraft trials may have had its immediate and inescapable corollary when written, in 1953, with Joseph McCarthy and his ilk running amok in a toxic atmosphere of Cold War suspicion, political opportunism, and apocalyptic hysteria. But so ingeniously potent a drama ultimately transcends its original context. Moreover, now is an excellent time to revisit the play, when devils and God's vengeance, far from serving as metaphors, have become the very stuff of political discourse. SF Playhouse's production — smartly cast, intelligently staged, and elegantly designed by artistic director Bill English — makes the visit wholly worthwhile. A compelling Kevin Karrick leads the large and generally fine cast as John Proctor, the nearly solitary and personally conflicted voice of reason amid a rapidly degenerating climate of paranoia, accusation, and legally sanctioned bloodshed sparked when a group of wayward young women feign second-sight in unearthing the demonically possessed among the community. Led by Proctor's former mistress Abigail (a forceful Lauren English), what begins in self-defense soon turns into a power-mad bout of sadistic revenge overseen by the gullible authority of Deputy Governor Danforth (the excellent Robert Parnell). (Avila)

Crucifixion *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $20-38. Wed-Sat, 8pm; Sun, 2pm. Through Nov 6.* Three Jesuit priests, two TV producers, one male escort, and a Bay Area weatherman don't walk into a bar. And their relationship to one another, for all the satiric humor in Terrence McNally's new play, is no joke either. But they, and several other characters besides, do all inhabit the same semiabstract space — brightly lit, monochromatic room in immaculate white, ordered by a series of horizontal and vertical lines — promising some definite point to the intersection of stories crisscrossing several years and three cities. (Namely, a reason for the brutal murder we witness at the outset.) Unfortunately, that point remains at once obvious and frustratingly out of reach as *Crucifixion* devotes unequal attention to the network of (almost) entirely gay characters around Father Giraud (Colin Stuart) and his murder victim, the obnoxious producer and rather indignant corpse Don Capps (Scott Cox). Developed at New Conservatory Theatre Center, and tailored to the talented but often underutilized 11-member cast, the world premiere of *Crucifixion*'s single act contains a number of engaging moments confidently helmed by NCTC artistic director Ed Decker, but its pointed assault on dogmatic power and repression still seems overwhelmingly preoccupied with drawing together into a coherent drama. (Avila)

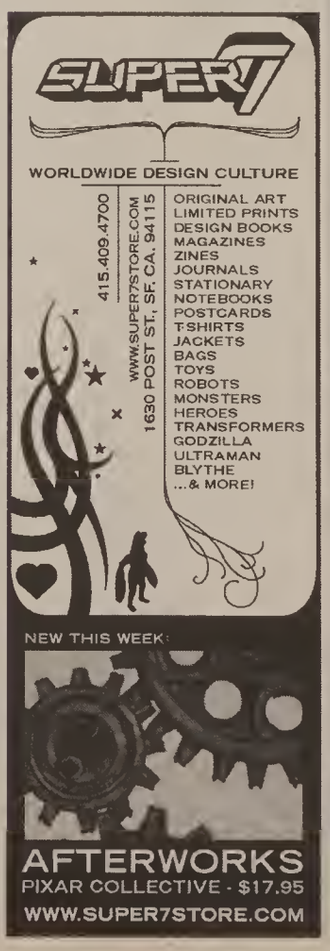
Dark Horse, Indiana *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $15-24. Fri-Sat, 8pm; Sun, 2pm. Through Nov 6.* The New Conservatory Theatre Center performs the US premiere of Eric Barry's social satire about a closeted heterosexual living in a world where homosexuality is mandated by law.

Doctor Atomic *War Memorial Opera House, 301 Van Ness; 864-3330. $25-235. Thurs/20, 7:30pm; Sat/22, 8pm.* It's the night of July 15, 1945, at the Trinity test site in the desert of Alamogordo, NM. Chief scientist J. Robert Oppenheimer (Gerald Finely) and his immediate boss, Gen. Leslie Groves (Eric Owens), are standing around together only a few final hours ahead of the first explosion of an atomic bomb, and talking diets. Kidded by Oppenheimer, the rotund general is giving details of his apparently futile battle with his own waist line. Groves's pants size may not seem the weightiest of themes for grand opera, but *Doctor Atomic* — the new work by composer John Adams and director-librettist Peter Sellars, commissioned by San Francisco Opera, whose subject is no less than Los Alamos and the making of the bomb — proceeds by such outrageous juxtapositions of the cataclysmic and the altogether mundane. History certainly justifies such an approach, and Sellars's found-text libretto is steeped in it. It draws on everything from personal memoirs, letters, transcripts, and formerly classified government documents to the poetry of John Donne, Charles Baudelaire, and Muriel Rukeyser in crafting an odd and intricate narrative that limns the most technical and public of surfaces one minute, and plumbs the most private and universal depths the next. (Avila)

☛**Family Butchers** *Magic Theatre, Fort Mason Center, Marina at Laguna; 441-8822, www.magictheatre.org. $20-50. Wed/19-Sat/22, 8pm; Sun/23, 2:30pm.* The light outside the once grand but now increasingly dilapidated old house in rural 1970s Ireland never rises above a pale gloom, which slinks onto the floor of the front room like a guilty intruder. Throughout Magic Theatre's meticulous US premiere of Edna O'Brien's *Family Butchers* (a significantly reworked version of the play that ran in London as *Our Father*), there are moments when darkness threatens to engulf the house, as storm clouds arrive and characters turn lights on and off or retreat to the shadowy edges of the stage. Shadows extend into the characters themselves, especially in the case of destructive and destitute paterfamilias Jamie O'Shea (a remarkable and commanding Robertson Dean) and daughter Emer (a compellingly inward Ann Francisco Worden), who is in the early years of her writing career and has returned home for her parents' anniversary party in the hope of healing old wounds. And yet there's a wild humor flowing through the tangle of relationships holding Emer's unhappy mother, three siblings, rapacious sister-in-law, and father's runty sidekick together in unstable lines of attraction and repulsion. Director Paul Whitworth (who helmed O'Brien's excellent *Triptych* at the Magic in 2003) and an especially strong cast capture the light and dark here with moving precision, drawing from O'Brien's admittedly uneven but beautifully written story an atmosphere that lingers long after the final fade to an irrevocable black. (Avila)

Manumission *Exit Theatre, 156 Eddy; (510) 645-1223, info@cassandrascall.com. $15-20. Thurs-Sat, 8pm. Through Oct 29.* Douglas Eberwein has bad it up to here. He's tired of government corruption, the wars being waged in his name, and the

Continued on page 86



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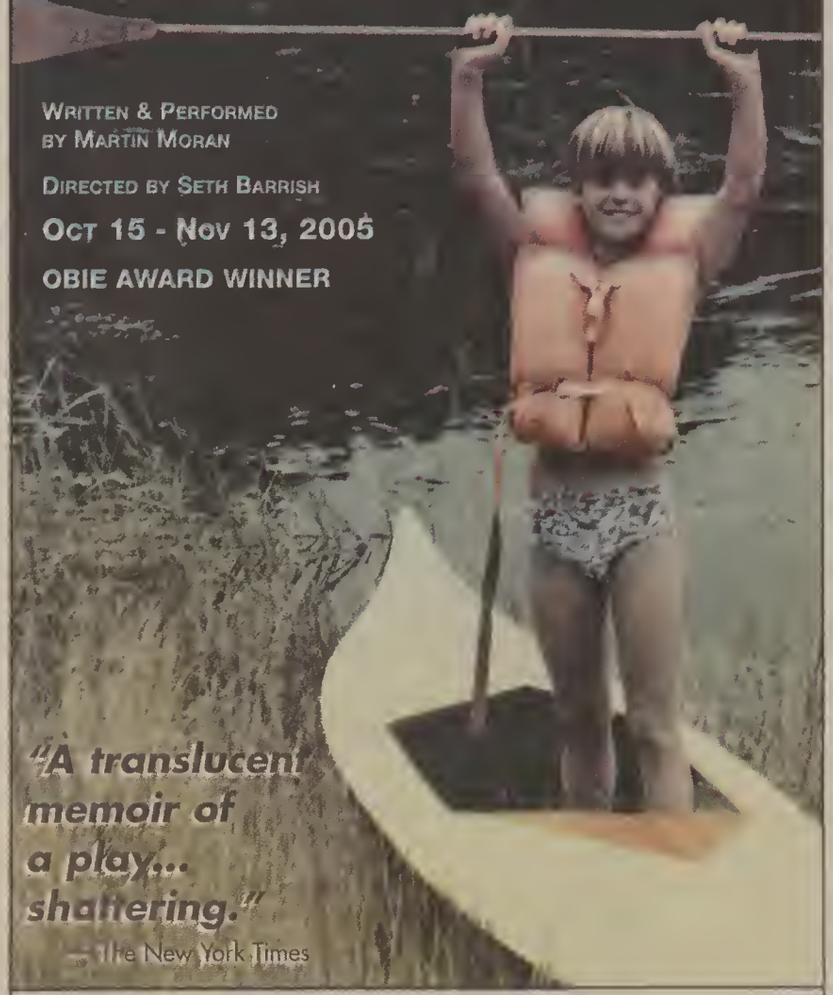

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stagelistings

Theater

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general hypocrisy everywhere. So he petitions to be legally divorced from the body politic, and in this cautionary, be-careful-what-you–wish-for tale by Martha Soukup, Douglas gets his wish. Now, it only takes a minute to imagine the problems that such a move would create: the rights and privileges that would disappear; the cruelties one would open oneself up to by becoming non-human. And it only takes a second more to notice that abdicating responsibility toward the world, including your own family and friends, might actually make you more similar to the powerful forces you mean to reject. Indeed, Douglas isn't terribly likable: He's stubborn, self-centered, and a terrible boss to the only person who remains loyal to him. Still, Douglas's journey is filled with some surprising and funny twists along the way to its inevitable conclusion, and strong performances by the entire Cassandra's Call Productions team make the most of this modern-day fairytale. (Shalson)

Menopause the Musical *Theatre 39 at Pier 39, Two Beach St; 433-3939, www.menopausethemusical.com. $46.50. Tues-Sat, 8pm (also Wed, 2pm and Sat, 4pm); Sun, 2pm. Open-ended.* Jeanie Linders's musical comedy celebrates women who are facing "the change."

☛**Not a Genuine Black Man** *Marsh, 1062 Valencia; 826-5750. $15-22. Extended run: Thurs/20-Fri/21, 8:30pm; Sat/22, 5pm.* What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlacing the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

Not the More Lovely: A Circus Sideshow *Noh Space, 2840 Mariposa; 662-6826. $12-15. Fri/21-Sat/22, 8pm.* Proboscis's "circus sideshow" supposedly takes an unconventional read of the Pandora's Box myth, but it makes no attempt to cobble together any overarching narrative from its sequence of short offbeat scenes. In fact, most of these don't proffer any story line in the usual sense, coming more as bite-sized comic grotesques in a fairly demented cabaret that smoothly and engagingly interweaves precisely choreographed outbursts from a collaborative, freakified seven-member cast (including writer-director Karen Penley), bits of sardonic animation and video collage, tweaky carny-beatnik poetics, recorded big-band semi-class pop from the 1950s-60s, and live musical accompaniment by the tasty mood-altering guitar-synth grooves of 20 Minute Loop (whose members sit arrayed in a well-behaved line along the back of the stage). The show's gestures grow thinner and repetitious by the end, but for the most part this glad, jagged-toothed mockery of human folly comes fast, fresh, and unexpected. (Avila)

OutSpoken *New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $5-10. Wed/19-Fri/21, 10:15am; Sat/22, 2pm.* New Conservatory Theatre Center's YouthAware Program presents the world premiere of Prince Gomolvilas's theater-in-education drama, drawn from letters written by young people across the country.

Pvt. Wars *Shelton Theater, 533-Sutter; 433-1226, www.jeansheltonsf.com. $25. Thurs-Sat, 8pm. Through Nov 19.* Shelton Theater performs James McClure's comedy about three men, all of whom are involved in "private wars" with themselves.

There Be Monsters! *Exit Cafe, 156 Eddy; 673-3847, www.sffringe.org. $10-20. Fri-Sat and Thurs/20, 8pm. Through Nov 19.* Dan Carbone performs his absurdist, multicharacter show.

☛**Trailer Town** *Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $15-22. Extended run: Fri-Sat, 8pm. Through Oct 29.* The Marsh presents Mary Jo Pritchard's new comedy about a group of misfits who stand up to a corporate land developer. "We live in paradise," declares one member of Trailer Town, Missouri, a squalid little cluster of wood-and-aluminum hovels on muddy cinder blocks just across the road from a defunct roadside attraction called Big Hole. Playwright and director Pritchard's task is to make us almost believe the paradise part by the end — that, and to make us laugh as much as possible at (and with) the local yokels as they reckon with the paradise-threatening presence of a mysterious stranger, known colloquially as "the man with the tie." In short, Pritchard, a comedy writer for Fox TV, and her irresistible cast of seasoned actor-comedians succeed admirably; one might almost say surprisingly well, given the familiar ground occupied by *Trailer Town* (somewhere on the road between, for instance, *Hee Haw* and *Wigfield*). Arranged as a set of more-or-less discrete scenes connected by the well-worn but, here, well-delivered (and ever topical) through-line of "evil corporation versus the little people," the generally fine comic writing is thin in places, but the actors (several in double roles) serve up a comedic feast of wry, ridiculous, and carefully etched performances splayed on Michael Meehan's excellent trailer park set (itself a truly trashy treat). (Avila)

☛**The Tribute to Frank, Sammy, Joey, and Dean** *Post Street Theatre, 450 Post; 771-6900, www.ticketmaster.com. $37-69. Tues-Sat, 8pm (also Sat, 3pm); Sun, 3pm. Open-ended.* You know you've made it when God is your warm-up act. And while it may be little more than a convenient, tossed-off premise, God (voice of the late Buddy Hackett) recalling the Rat Pack from their heavenly lounge to play one last gig has about the right ring of latter-day hokeyness and chutzpah to it. If it sounds cheesy, as soon as the sizzling band strikes up the first tune and Frank (Tom Tiratto), Sammy (Louie Velez), and Dino (Andy DiMino) belt out a flawless "Where or When," you realize it's also very much the real deal. The brainchild of Hackett's son Sandy (who, in addition to writing and directing, holds his own alongside veteran performer-impersonators as an excellent Joey Bishop), *The Tribute* infectiously recreates those storied Las Vegas evenings of the early 1960s when Sinatra, Davis, Martin, and dead-pan comedian Bishop (who, incidentally, dwells not in heaven but in Santa Monica) sang, joked, horsed around, boozed up, and caroused, while making their audience feel like they were partying with the Rat Pack. Notwithstanding a certain concession to the session (toning down the decidedly off-color humor and raunch of an earlier era), this is hep history come alive. (Avila)

Two Noble Kinsmen *Buriel Clay Theater, 762 Fulton; 762-2071, ext 1. $5-30. Fri/21-Sat/22, 8pm; Sun/23, 2pm.* African American Shakespeare Company performs the Bard's play about a pair of dueling cousins.

V the Ultimate Variety Show *V Theater, Pier 39; 39-VSHOW, www.vtheshow.com. $24-44. Nightly, 6 and 8pm. Ongoing.* A revolving array of variety acts highlight this family-friendly show, originally produced in Las Vegas.

What Mama Said about 'Down There' *Our Little Theater, 287 Ellis; 921-8234, www.celebrateclitoris.com. $15-20. Thurs-Sat, 8pm. Through Oct 29.* Sia Amma performs her multicharacter solo show about sexuality and communication between mothers and daughters.

Bay Area

Baby Taj *Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000, www.theatreworks.org. $20-52. Wed/19-Sat/22, 8pm; Sun/23, 2pm.* TheatreWorks performs the world premiere of a new comedy-drama by Bay Area author Tanya Shaffer *(Let My Enemy Live Long!)*

☛**Executive Order** *9066 Marsh Berkeley, Gaia Arts Center, 2120 Allison Way, Berk; (415) 826-5750, www.themarsh.org. $15-22 sliding scale (Sat, $22). Extended run: Thurs/20-Fri/21, 7pm.* For most people who see them, Liebe Wetzel's Lunatique Fantastique must change forever what they thought puppetry could be about. The answer afterward: absolutely anything. And that includes the puppets themselves, ingeniously conjured from the most unassuming garage sale items by an expertly choreographed ensemble of found-object-manipulators clad in black. The puppet theater, now in residence at the Marsh, currently has up a timely revival of its simple but enthralling piece about the US forced internment of 120,000 Japanese Americans during World War II. As a tea setting springs cleverly and decisively to life, the illusion cast remains an intimate story, the perspective of a single mother and her two boys uprooted and relocated with thousands of other families (over half the internees were children) as potential enemies of the state. The humorous sword game the brothers play, then, has its perverse corollary beyond the barbed wire and their mother's gentle domain. Never is this as eloquently expressed as when a paper airplane becomes the bombing run over Japan — in the increasing brutalizing of civilians made typical by that war, the destruction of families corresponds to the unsettling of a larger moral balance. (Avila)

Finn in the Underworld *Berkeley Rep's Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $30-59. Tues and Thurs-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Nov 6.* Berkeley Rep performs Jordan Harrison's world-premiere psychosexual horror story.

Our Town *Berkeley Rep's Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $10-59. Wed/19, 7pm; Thurs/20-Sat/22, 8pm (also Sat/22, 2pm); Sun/23, 2 and 7pm.* Berkeley Rep's staging of the Thornton Wilder classic features a cast of top-drawer talent, among whose highlights is an especially engaging performance from Emma Roberts as Emily Webb, the next-door neighbor and future bride of George Gibbs (Bill Heck) in the little New Hampshire town of Grover's Corners. But the generally impressive scenic and musical embellishments that director Jonathan Moscone brings to Wilder's metadrama, narrated by the omniscient Stage Manager (Barbara Oliver), can occasionally go too far and become distractingly unnecessary, clashing somewhat with the playwright's purposeful conceit. But the bare stage and self-conscious "performance" that breaks the fourth wall nevertheless serves to conjure a small town, its personalities, and the ineffable sense of life's transience, all with a penetrating eloquence. (Avila)

The Tempest *Bruns Memorial Amphitheater, 100 Gateway, Orinda; (510) 548-9666, www.calshakes.org. $10-55. Wed/19-Thurs/20, 7:30pm; Fri/21-Sat/22, 8pm; Sun/23, 4pm.* See "This Island," page 53.

dance

Andres Marin and Company *Brava Theater, 2781 24th St; 647-2822, ext 4. Thurs, 8pm. $40-45.* The Spanish company performs *Vanguardia Jonda* as part of the San Francisco Bay Area International Flamenco Festival.

Capacitor *Project Artaud Theater, 450 Florida; 308-1952, www.capacitor.org. Thurs-Sun, 8pm. Through Oct 30. $22-36.* The company premieres *Digging in the Dark*, a blend of dance,

critic's choice: stage

Compagnie Marie Chouinard

Oct. 22–23, Yerba Buena Center for the Arts Theater

Marie Chouinard is one of a group of dancers — La La La Human Steps being another — that in the '80s made Montreal the place to be for dance on the edge. No doubt the fact that one of her works got banned (she urinated into a bucket onstage) sent her reputation as an *enfant terrible* sky high. Chouinard's ritualistic solo pieces may have shocked audiences, but they also rigorously investigated the role of the body as a performance vehicle. When she retired from dancing in 1990, she started a whole new career with Compagnie Marie Chouinard, translating the intensity of her solos into work for an ensemble (currently 11 dancers). Presented by San Francisco Performances, this engagement marks the company's much-delayed Bay Area debut. In her choreography, Chouinard has said, she celebrates life: "This mixture of blood and flesh and soul that is temporary and total and immense." The program includes two companion pieces: *24 Preludes by Chopin*, to the composer's piano works, and *Le Cri du Monde*, with an original electro-acoustic score by Canadian composer Louis Dufort. *Sat., 8 p.m.; Sun., 2 p.m., 700 Howard, SF. $24–$54. (415) 392-2545, www.performances.org.* (Rita Felciano)

PHOTO BY MARIE CHOUINARD (PICTURED: SANDRINE LAFOND, CARLA MARUCA, AND ISABELLE POIRIER)

new circus, props, and interactive media.
Compagnie Marie Chouinard *Yerba Buena Center for the Arts Theater, 700 Howard; 392-2545, www.performances.org. Sat, 8pm; Sun, 2pm. $25-45.* See Critic's Choice.
Na Lei Hulu I Ka Wekiu *Palace of Fine Arts Theatre, 3301 Lyon; 392-4400, www.cityboxoffice.com. Sat, 8pm; Sun, 2 and 7pm. $25-30.* Patrick Makuakane's dance troupe celebrates its 20th anniversary with traditional and modern hula dance.
'Trolley Dances' *Tours begin at F Market stop at the McRoskey Mattress Co, Gough and Market; 267-4865, www.epiphanydance.org. Sat-Sun, guided tours leave every 45 minutes from 11am to 2:45pm. Free with Muni fare ($1.50).* Climb aboard a Muni streetcar for site-specific dances performed along the F-line route. Performers include Amelia Rudolph's Project Bandaloop, Krissy Keefer's Dance Brigade, Robert Moses' Kin, and Kim Epifano's Epiphany Productions

Bay Area

AXIS Dance Company *Malonga Casquelourd Center for the Arts, 1428 Alice, Oakl; (925) 798-1300, www.axisdance.org. Thurs-Sat, 8pm; Sun, 2pm. $10-22.* The company presents its 2005 home season, featuring the world premiere of Sonya Delwaide's *Terre Brune*, with an original score performed live by Joan Jeanrenaud.
Neopolitan *Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300, www.juliamorgan.org. Sat, 8pm; Sun, 7:30pm. $20-25.* The contemporary dance company performs *So Delicious.*

performance

'Four Years and Still Not Famous' *Dark Room Theatre, 2263 Mission; www.darkroomsf.com. Fri, 10pm. $10.* Uphill Both Ways sketch comedy troupe performs.
'Alien Motel 29' *The Exit Theatre, 156 Eddy; 419-3584, www.cuttingball.com. Fri-Sat, 8pm. $10-20.* This week's featured play in the Cutting Ball Experimental Plays Festival is playwright Robert Alexander's Afrocentric adaptation of *Macbeth.*
BATS Improv *Bayfront Theater, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935, www.improv.org.* Thurs, 8pm: "National Theatre Day," free. Fri-Sat, 8pm: "Spontaneous Broadway," $5-15. Sun, 8pm: "Sunday Player Specialty and Micetro," $8.
Big City Improv *Shelton Theater, 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm. Ongoing. $15.* The improv troupe performs.
'Big Money' *Next Stage Theatre, 1620 Gough; 820-1663, www.intothebreach.org. Thurs-Sat, 8pm. $10-12.* Into the Breach Theatre Company performs a comedy about gambling written by Ronen Sberlo and William Regan.
C.A.F.E. *Off-Market Studio, 965 Mission; 897-6477, www.cafearts.com.* Thurs, 8pm: "Improv Revolution All-Star Jam," hosted by Christopher Hayes, $5-10.
'Curse of the Were-Monkey' *Off-Market Theater, 965 Mission; 896-6477, www.drunkenmonkey-comedy.com. Fri-Sat, 8pm. $15.* Improv comedy troupe Drunken Monkey performs in association with Custom Made Theater Company.
'Dirty Little Secret' *Empire Plush Room, 940 Sutter; 885-2800, www.empireplushroom.com. Ongoing. Fri-Sat, 11pm. $25.* This evening of performance is a "roaring twenties revue."
'Fauxgirls!' *Marlena's, 488 Hayes; 864-6672, www.sfdrag.com. Sat, 10pm, free.* Victoria Secret and Alexandria host this fabulous drag extravaganza featuring Davida Ashton, Daffney Deluxe, Nikki Starr, Chanel, Tia Dora, and others.
'For the Better and for the Worst' *New Langton Arts, 1246 Folsom; www.newlangtonarts.org. Sat, 8pm. $8-10.* Nao Bustamante, Matmos, Katherine Williamson, and others perform a tribute to Bay Area artist Tony Labat.
'GROUP' *Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402, www.jonsimsctr.org. Sun, 6pm. $5-15.* GROUP — Jason Torres Hancock and Oscar Manuel Trujillo's performance collective — performs.
'Million Fishes Resident Artist Showcase' *2501 Bryant; www.millionfishes.com. Sat, 7-11pm. Free.* The 16 artists of the Million Fishes Art Collective present their music, films, performance, and more.
'Notebook Found in a Deserted House' *Borderland Books, 866 Valencia; 824-8203. Sat, 8:30pm. Free.* The Hermetic Order of Arcana presents a radio play of Robert Bloch's tale.
'One Freak Show' *Darkroom, 2366 Mission; www.darkroomsf.com. Sat, 10pm. $10.* Rocker Lynnee Breedlove perform a one-person show.
'Opposite You' *San Francisco Marines Memorial Club, 609 Sutter; Sun, 5pm. $55.* Cabaret stars Jason Danieley and Marin Mazzie perform.
'Peter Rabbit and Me' *Young Performers Theatre, Fort Mason, Bldg C, Marina at Laguna; 345-5550, www.ypt.org. Sat-Sun, 1pm (also Sun, 3:30pm). $6-9.* Young Performers Theatre performs the classic children's tale, adapted for the stage by Aurand Harris.
'Purple Wednesdays' *Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. Wed, 7-11pm. Call for price. Through* Geoff Foster and Guy J. Jackson host a "throwback variety show."
'Re-Animator of the Dead' *Off-Market Theatre, 965 Mission; www.primitivescrewheads.com. Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through Oct 30. $20-24.* Primitive Screwheads (producers of *Evil Dead: Live*) take on H.P. Lovecraft, and promise to spray the audience with blood and gore while they do it.
'Reflections of Rosemary' *Empire Plush Room, York Hotel, 940 Sutter; 855-2800, www.empireplushroom.com. Tues, 8pm. Through Oct 30.* Debby Boone performs.
'Sons, Young Pilipino Men Speak' *Dance Mission Theater, 3316 24th St; 826-4441, www.dancemission.com. Fri-Sat, 8pm. $12-15.* Jaime Jacinto, Kyle de Ocera, Jose Flipchild Saenz, Anthem Salgado, and Joel B. Tan perform.
'Under the Radar I' *Yerba Buena Center for the Arts Forum, 701 Mission; 978-2787, www.ybca.org. Fri-Sat, 8pm. $17-20.* Toychestra, Felonius, Lynnee Breedlove, Jade-blue Eclipse, Trannyshack performers, and other experimental artists perform as part of Yerba Buena Center for the Arts' Bay Area Now 4 Festival.

Bay Area

Duck's Breath Mystery Theatre *Freight and Salvage Coffee House, 1111 Addison, Berk; (510) 548-7603. Sat, 8pm. $21.50.* The comedy troupe performs.
'Free Night of Theatre' *Julia Morgan Center for the Arts, 2640 College, Berk; www.juliamorgan.org. Thurs, 8pm. Free.* Writers Dorothy Bryant and Molly Giles read their work.
'Jane Austen in Berkeley' *Bread Workshop Caff, 1398 University; (510) 841-9441, andreamock@blogspot.com. Sat-Sun, 7:30pm. Free.* Andrea Mock performs a one-woman show about Berkeley manners.
'The Jester's King' *Arts and Consciousness Gallery, 2956 San Pablo; (510) 649-0499, www.mathew-purdon.com. Thurs-Sat, 7-10pm. Call for price.* Visitors are invited to make their way through Mathew Purdon's "metaphysical castle."
'Tell It on Tuesday' *Julia Morgan Center for the Arts, 2640 College, Berk; www.juliamorgan.org. Tues, 7pm. $8-12.* Joseph Leonard performs acoustic guitar followed with storytelling by Terry Varela, Ron Jones, Teresa Walsh, and others.

comedy

Brainwash *1122 Folsom; 861-3663.* Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.
Canvas Gallery *1200 Ninth Ave; 504-0010.* Tues, 8pm: "Comedy Open Mic Night," free.
Club Deluxe *1511 Haight; 552-6949.* Mon, 9pm: "Stand-Up Showcase," with rotating hosts Leah Eva and Sam Arno, free.
Cobb's Comedy Club *915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com.* Wed, 8pm: "All-Pro Comedy Showcase," $10. Thurs-Sun, 8pm (also Sat-Sun, 10:15pm): Kevin Pollak, $18-22.
Harvey's *18th St at Castro; 431-4278.* Tues, 9:30pm: "Comics Gone Wild," free.
Jewish Community Center of San Francisco *Kanbar Hall, 3200 California; 292-1233.* Sat, 8pm: "Mort Sahl, The One and Only!" The political satirist performs. $25-32.
Luggage Store *1007 Market; www.luggagetuesdays.blogspot.com.* Tues, 8pm: Comedy open mic, free.
Mock Cafe *1074 Valencia; 826-5750, ext 5, www.themarsh.org.* Sat, 9:30 and 11pm: Stand-up comedy, $7.
Punch Line Comedy Club *444 Battery; 397-7573.* Wed, 8pm: Brent Weinbach, $10.
San Francisco Comedy Club *50 Mason; 398-4129, www.laughalotproductions.com.* Wed, 7:30pm: "Laugh Dammit!," $10. Fri-Sat, 8pm: "San Francisco Comedy Club Showcase," $10.
San Francisco Comedy College Clubhouse *414 Mason, Ste 705; www.sfcomedycollege.com.* Fri, 8pm: "Friday Night Funnies," free. Sat, 8pm: "The Stand-Up Project," free.
Uptown *200 Capp; 206-9997.* Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:
Wednesday: Canvas Gallery *1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net.* "Open Mic Talent Showcase," 7:30pm, free. Lost and Found Saloon *1353 Grant, SF; (415) 981-9557.* Open mic with host Chris Brown, 8:30pm, free. Starry Plough *3101 Shattuck, Berk; (510) 841-2082.* "The Berkeley Poetry Slam," 8:30pm, $5-7. Magnet *4122 18th St, SF; www.magnetsf.org.* "Smack Dab," open mic hosted by Kirk Read and Larry-Bob Roberts, with featured readers Alan Reade and Ernesto Sarezale, 8pm, free.
Thursday: 16th Street and Mission BART plaza *16th St at Mission, SF; (415) 255-9881.* "CAI Street Arts Workshop," open mic, 9:30pm, free.

Continued on page 88

dance music theater
Cal Performances
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Mariza
Fri, Oct 21, 8 pm
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filmlistings

Spoken word

From page 87

EastSide Arts Alliance *2587 International Blvd, Oakl; (510) 533-6629.* "Holla Back," open mic, 8:30-10:30pm, donations accepted. **Mediterraneum Cafe** *2475 Telegraph, Berk; (510) 526-5985.* "Word Beat Reading Series," with featured readers Raymond Nat Turner and Zigi Lowenberg, 7pm, free. **San Francisco State University** *Poetry Center (Rm 512), 1600 Holloway, SF; (415) 338-3401.* The Poetry Center presents Donald Revell, 3:30pm, free. **Oakland Metro** *201 Broadway, Oakl; (510) 827-9782.* "The Oakland Poetry Slam," 8pm, $3-6. **bibliohead bookstore** *334 Gough, SF; (415) 621-6772.* Opene mic, plus featured readers Sarah Menefee and Anthony Robles, 7:30pm, free. **Pegasus Books and CDs** *2349 Shattuck, Berk; (510) 649-1320, pegdowntown@sbcglobal.net.* Poets Geraldine Kim and Malia Jackson read, 8pm, free.

Saturday: **Red Vic Peace Center** *1665 Haight, SF; (415) 864-1978.* "Open Mic and Hot Tamales," 5pm, free. **Java Source** *343 Clement, SF; (415) 387-8025.* Open mic, 9pm, free.

Sunday: **Cafe Prague** *584 Pacific, SF; (415) 905-8837.* Carl Weiner reads, plus open mic, 4-5:30pm, free. **Cody's Books** *2454 Telegraph, Berk; (510) 845-7852.* "Poetry Flash," with Aaron Shurin, Paul Hoover, and Donald Revell, 7:30pm, $2.

Monday: **Purple Onion** *140 Columbus; 217-8400, www.caffemacaroni.com.* "Live at the Purple Onion," open mic hosted by the Kitchenettes, 7-10pm, $5. **Priya Indian Cuisine** *2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com.* "Poetry Express," with featured readers Nazelah Jamison and Selene Steese, 7pm, free.

Tuesday: **Black Repertory Group Theatre** *3201 Adeline, Berk; (510) 652-2120.* "Twilight Tuesdays," open mic, 7-9pm, $5. **Club Deluxe** *1511 Haight, SF; www.thewordparty.com.* "Poetry and Jazz Tuesdays," open mic hosted by Jennifer. Ingrid, and Daniel, 8pm, free. **The Beanery Cafe** *2925 College, Berk; (510) 665-1404.* "The Whole Note Poetry Series," with featured readers Kirk Lumpkin and Dennis Fritzinger, 7pm, free.

critic's choice: film

United Nations Association Film Festival

Oct. 19–23, Stanford University

PHOTO BY DON NORMARK

The United States may already be pretty well out of the United Nations as far as both parties are concerned — at least until 2008 — but the UN is staking out a few US theaters, at least, with the eighth United Nations Association Film Festival. This edition is subtitled "A Statement of Hope and Courage," though "Chronicles of Horror and Abuse" would work too. Opening night is a self-explanatory doubleheader of *Bride Kidnapping in Kyrgyzstan* and *Aristide and the Endless Revolution,* which respectively highlight two themes running throughout this year's program: women's rights (or the lack thereof) and government-of-and-for-the-people (or the lack thereof). Thursday focuses exclusively on women's issues and activism, including screenings of the acclaimed *Education of Shelby Knox* (about one American teenager's battle for realistic public-school sex ed) and *Sex and the Holy City,* which weighs into the wacky world of the Vatican's influence on reproductive rights around the globe. Friday's features, themed "War and Peace," are led off by *The Oil Factor: Behind the War on Terror,* which pretty much says it all, yes? Saturday's spotlight on environmental and children's issues encompasses a stellar trilogy of Jed Wolfington's *Recyclers* (about those shopping-cart-driving bottle-and-can collectors here in SF); the intense sexual-abuse-victim-vs.-Catholic-church chronicle *Twist of Faith;* and the contrast between Havana-based and expat-Cuban artists and athletes *Boxers and Ballerinas.* Finally, four documentaries on Sunday sprawl from economically challenged stories close to home *(Chavez Ravine: A Los Angeles Story* and the excellent *Omar and Pete)* — to death in Iraq *(En Route to Baghdad). Go to www.unaff.org for a full schedule.* (Dennis Harvey)

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film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Michelle Devereaux, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Laurie Koh, Rachel Odes, Lynn Rapoport, and Chuck Stephens. The film intern is Ihsan Amanatullah. For show times see Rep Clock, page 102, and Movie Clock, page 103. For complete listings, see www.sfbg.com.

Opening

The Californians A slick norCal developer (Noah Wyle) clashes with his environmentalist sister (Illeana Douglas) in this twist on Henry James' *The Bostonians.* (1:31) *Galaxy.*

Doom You love the video game — now go see the Rock and Karl Urban kill, kill, kill in the movie. (1:35) *Century 20, Century Plaza.*

Dreamer: Inspired by a True Story Horse movies of the non–talking animal variety generally fall into two categories: a wild, "unrideable" equine requires taming *(The Black Stallion),* or a seemingly broken pony makes an against-all-odds comeback *(Seabiscuit). Dreamer* is firmly in the latter category and is an amiable, if completely clichéd, addition to the genre. Little workaholic Dakota Fanning plays Cale Crane, a pensive girl who bonds with Soñador, a horse trained by her father (Kurt Russell), after it breaks its leg in a race. Fanning easily out-acts Russell, who plays the gruff head of a crumbling Kentucky horse family (Elisabeth Shue is barely a character as Mom; only weather-beaten grandpa Kris Kristollerson can keep up with the girl). Cale's father subsequently loses his job, taking the horse as severance, and the family's future rests on his willingness to believe it can race again. Writer-director John Gatis *(Coach Carter)* is working on familiar sports-movie turf; in his hands, *Dreamer*

Continued on page 90

A CHET HELMS

TRIBAL STOMP

SUNDAY OCTOBER 30TH, 2005

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SUNDAY OCTOBER 30TH, 2005

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GUARDIAN

Opening

From page 88

has a nice understated flavor, though it never rises above the tried and true. (1:38) *Century 20.* (Koh)

Emmanuel's Gift Narrated by God, I mean Oprah Winfrey, this relentlessly uplifting doc from twin sisters Lisa Lax and Nancy Stern follows the story of Emmanuel Ofosu Yeboah, who might be loosely described as the Lance Armstrong of Ghana. Born with a deformed leg into a culture that refuses to assist (or even acknowledge as human beings) its disabled citizens, who comprise 10 percent of the population, Yeboah was determined not to settle into his expected role as a roadside beggar. Instead, he used a grant from the San Diego–based Challenged Athletes Foundation to buy a bicycle, and set out on a 600-kilometer ride across Ghana. *Emmanuel's Gift* goes on to follow Yeboah's journeys to America (on one visit, he receives a prosthetic leg that allows him to walk without crutches), chat with other disabled athletes whose stories are no less astonishing, and chart Yeboah's efforts to convince Ghana's politicians and citizens to change their attitudes toward disabled people. Yeboah is certainly inspiring, but Lax and Stern's film offers no real challenge to 2005's other disabled-athletes doc, *Murderball* — a no less eye-opening but far more entertaining take on similar subject matter. (1:20) *Galaxy.* (Eddy)

Garçon Stupide Loïc (Pierre Chatagny) is a gangly, getting-to-be-handsome 20-year-old Swiss lad who works in a chocolate factory by day and tricks with guys found on the Internet most nights. Seemingly estranged from his solidly bourgeois family, his primary relationship is a platonic, somewhat live-in one with grad student Marie (Natacha Koutchoumov). She tolerates her role as confidante-slash-mother-figure until the oversensitive yet tactless Loïc pushes her too far one day. Meanwhile he toys with another substitute parent in the form of nonsexual hookup Lionel (the film's director, Lionel Baier), who endlessly videotapes Loïc (keeping his own face off-camera) as the latter natters on and on, at one point announcing that being gay "was just a had phase." Integrating pieces of an unusable old script with elements from his own life and Chatagny's — a nonprofessional who'd simply petitioned the filmmaker to cast him, Baier's video-shot drama is sorta improvised, sorta autobiographical. It's also only sorta interesting, despite graphic sex scenes which

Continued on page 92

SPECIAL GUEST APPEARANCE BY KATE MARA AND THE PRODUCERS, WRITERS, AND DIRECTOR AFTER THE 7:00 PM SHOW, FRIDAY, OCTOBER 21, AT THE UA GALAXY THEATER IN SAN FRANCISCO.
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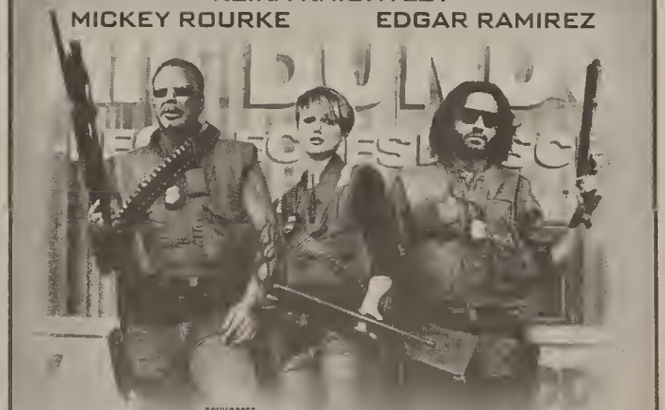

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"I AM A BOUNTY HUNTER"

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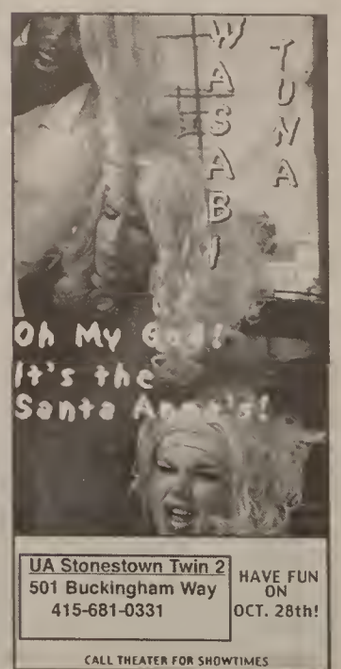

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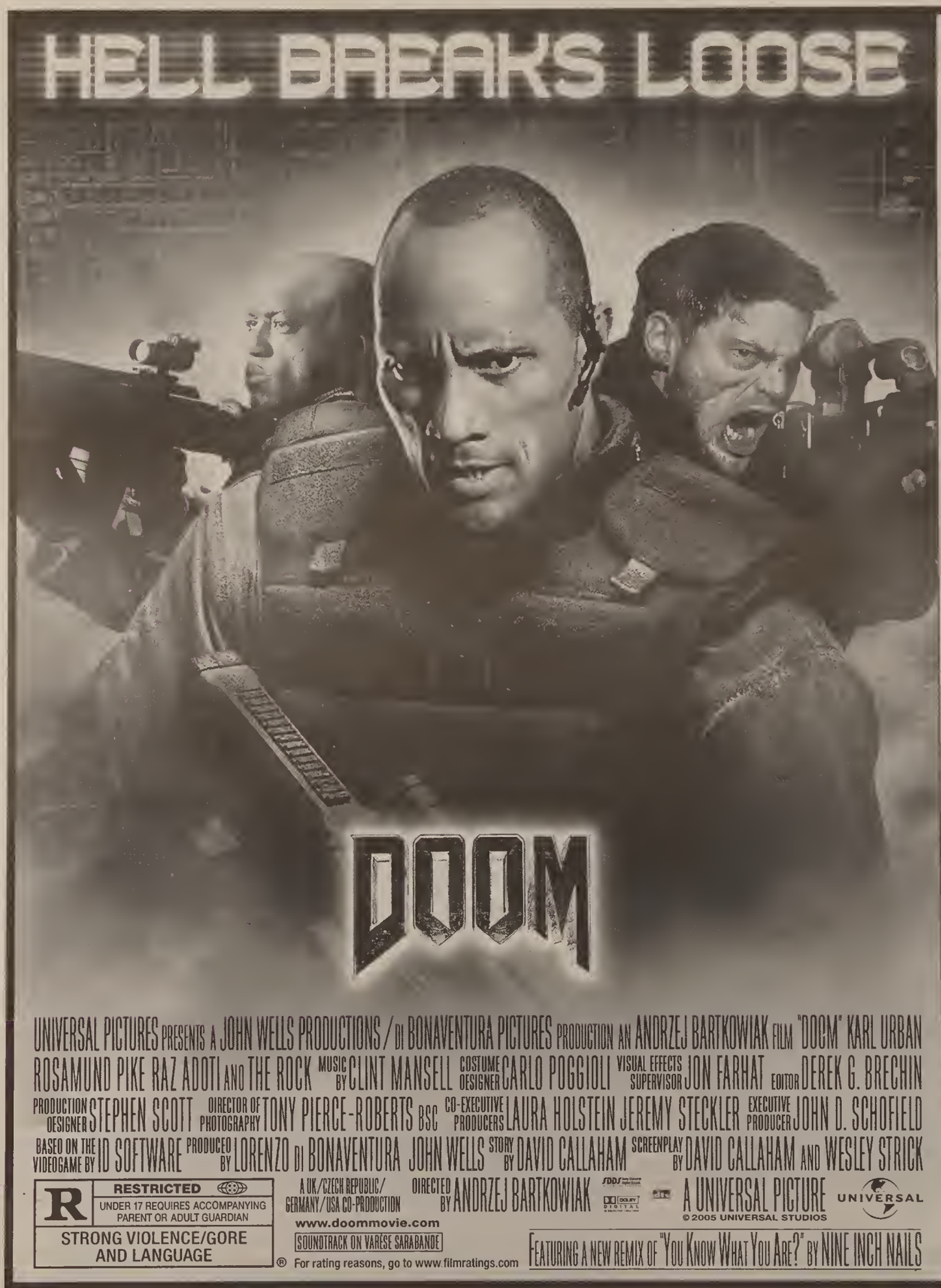

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Opening

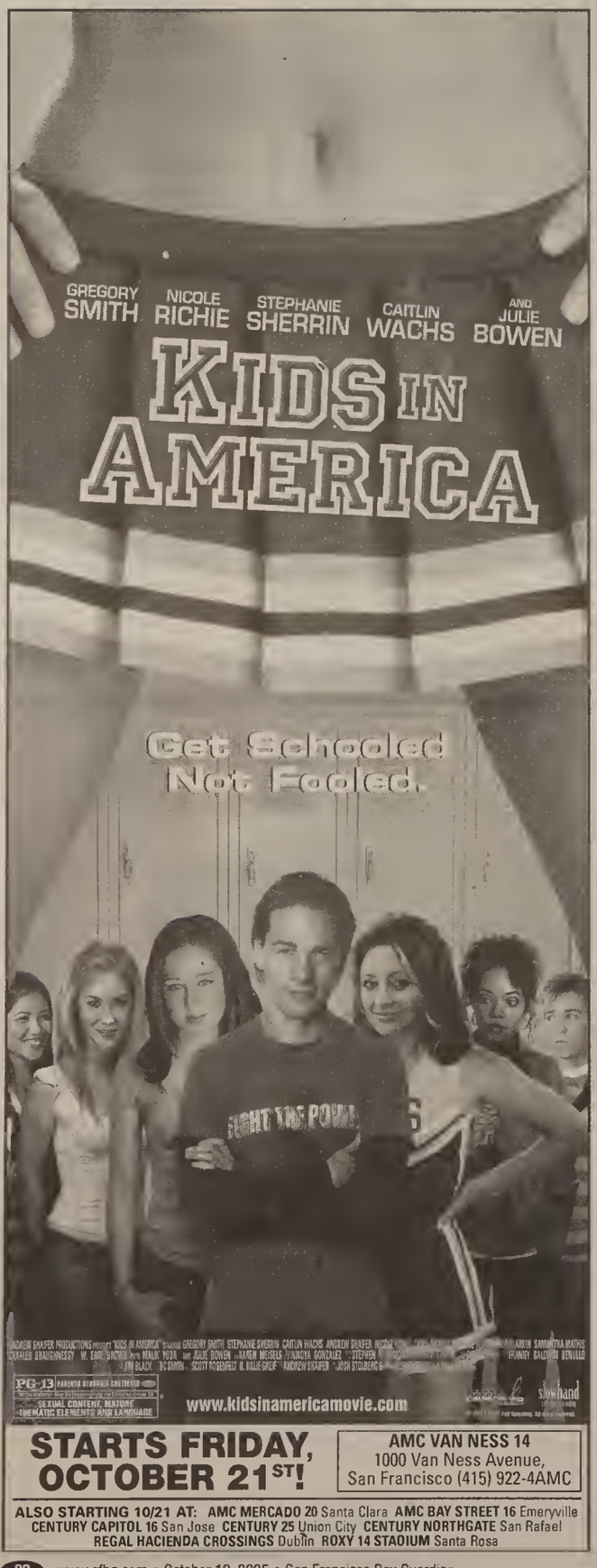
From page 90

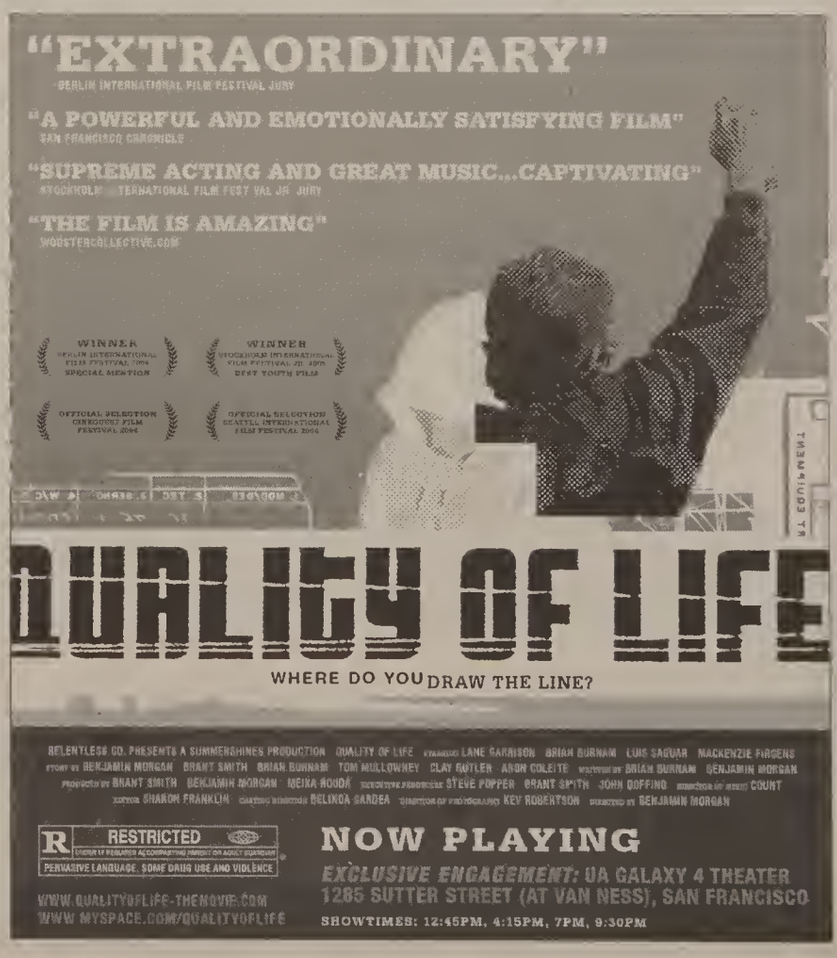
constitute the only reason this movie is playing an art house near you. There's too much here of the pedestrian and the arbitrary, an aimlessness perversely underlined by big purple swatches of Rachmaninov. (1:34) *Act I and II, Lumiere.* (Harvey)

Loggerheads The quorum of TV-familiar actresses of a certain age given myriad opportunities to cry and look pensively maternal might well make you suspect writer-director Tim Kirkman's North Carolina–set first feature is a Lifetime network movie that's somehow strayed to art houses like a lost sheep. Grace (Bonnie Hunt) is back home with her elderly mother (Michael Learned) after rough times, determined to find the now-grown baby boy she'd been coerced to give up as an unwed 17-year-old. Meanwhile, suburban holy rollers Elizabeth (Tess Harper) and Robert (Chris Sarandon) deal variably with the nest left empty by their son's running away several years prior after he'd been discovered as a homo. And waify drifter Mark (Kip Pardue) lands in a beach town, drawn by the loggerhead turtles that make their way from shore to sea each night — insert metaphorical significance here — but happy enough to be taken in by hunky motel owner George (Michael Kelly). While the time- and location-crisscrossing structure takes a while to clarify, there are few real surprises in an earnest drama whose instructive lessons re: Christianity, AIDS, homosexuality, and adoption feel virtuous but a bit pat on arrival. This is a nice, case-pleading if sudsy and style-free movie. Take mom (or grandma) to a matinee; you'll all feel a little closer afterward. (1:33) *Embarcadero, Shattuck.* (Harvey)

North Country With dowdy wig, late-1980s fashions, and Minne-*soh*-ta accent firmly in place, *North Country* star Charlize Theron proves her *Monster* triumph was no fluke. Though Niki Caro's follow-up to *Whale Rider* is hardly perfection — violations include aggressive tear-jerking — it's a solid drama that often resembles *Erin Brockovich* in tale and tone. After fleeing her abusive husband, Josey (Theron) moves back in with her parents (Richard

Continued on page 94





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Campbell, Camera Cinemas Camera 7 @ The Pruneyard
Gilroy, Platinum 7
Milpitas, Century Theatres Century 20 Great Mall

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Mtn. View, Century Theatres Century Cinema 16
San Jose, Century Theatres Century Capitol 16
San Jose, AMC Saratoga 14 DIGITAL
San Jose, Century Theatres Century 10 Berryessa
San Jose, Century Theatres Century 20 Oakridge
San Jose, Cinearts Cinearts @ Santana Row

SAN JOSE
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Willow Glen, Cinelux Theatres Almaden Cinema DIGITAL
FAIRFAX, Fairfax Theater
LARKSPUR, Theater Lark Theater
NOVATO, Century Theatres Rowland Plaza
SAN RAFAEL, Century Theatres Regency
LAKEPORT, Cinema 5

NAPA, Century Century Cinedome 8
PETALUMA, Cinema West Boulevard Cinemas
ROHNERT PARK, Pacific's Rohnert Park 16
SANTA ROSA, Airport Cinema DIGITAL
SANTA ROSA, Roxy Stadium 14
SEBASTOPOL, Sebastopol Cinema 9
SONOMA, Cinema West Sonoma Cinema 6
VACAVILLE, Brenden 10 DIGITAL
VALLEJO, Century 14 Vallejo

Opening

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Jenkins, Sissy Spacek) with small daughter and sullen teenage son in tow. To her Dad's disgust, Josey follows the advice of a friend (Frances McDormand) and seeks out a job at the local steel mine, the only place for miles around that pays a decent wage. Josey soon finds that working shoulder-to-shoulder with raging misogynists is hardly worth the money she so desperately needs. As the abuse escalates and the film's general atmosphere of hostility intensifies, Josey takes a cue from Anita Hill and decides to sue the company. Caro avoids making all men evil by tossing a few good eggs into the mix (including Woody Harrelson as the lawyer who takes Josey's case), but the film is still exceedingly heavy-handed — I'm not kidding about the tear-jerking. Still, there's an integrity at work here (plus, you can't beat the cast, and the cinematography is outstanding) that keeps *North Country* from dissolving into movie-of-the-week territory. (2:10) *Century 20, Century Plaza, Orinda, Presidio.* (Eddy)

☛**Proteus: A Nineteenth Century Vision** David Lehrun's eccentric documentary, centered on the 19th-century German biologist, evolutionary theorist, and artist Ernst Haeckel, is brain food that goes down like brain candy. Starting with Haeckel's obsession with radiolarians — he discovered, classified, painted, and lithographed over 4,000 varieties of these single-celled protozoan plankton in the conviction that their glasslike silica exoskeletons were works of art — the film branches outward to tackle the marriage of science and art, the place of god in a Darwinist universe, the 19th-century euphoria over scientific breakthroughs, and Coleridge's *Rime of the Ancient Mariner.* Its wide scope and obsessive spirit help lift it above the usual PBS fodder, but what really does the trick are the limited animations of Haeckel's radiolarian lithographs — the intricate wee beasties seem to caper hy in flashes. Further in this vein is "Tanka," the Lebrun short accompanying *Proteus,* consisting of photographs of Tibetan scroll paintings fed into an optical printer, creating an animated sojourn through the *Tibetan Book of the Dead.* Watching it is like reading the scrolls by strobe light while in the midst of a seizure. In other words, thrilling. (1:01) *Roxie.* (Amanatullah)

☛**Sequins** Trapped in a dreary small-town existence, teenager Claire (Lola Neymark) considers her options, which grow increasingly limited as her secretly pregnant belly grows (her parents don't know, the baby's father is persona non grata, and her friends at the supermarket where she toils are convinced she has cancer). Her one talent is embroidery, and it's a dazzling one; the work she does is as glittery and full of promise as her life is not — until she comes under the tutelage of a local seamstress (Ariane Ascaride), herself in need of new hope in the wake of her son's death in a scooter accident. Not much "happens" in *Sequins,* but it's a charmer nonetheless; cowriter and director Eleonore Faucher gets to heartfelt without detouring through melodrama, thanks in no small part to Neymark's understated performance. (1:28) *Balboa.* (Eddy)

☛**The Squid and the Whale** See Movie Clock. (1:28) *Bridge.*

Stay Marc Forster (*Finding Neverland*) directs this surreal psychological thriller about a shrink (Ewan McGregor) and his suicidal patient (Ryan Gosling). (1:38) *Century 20, Century Plaza, Shattuck.*

Wait Till You're Older Why wait for a film festival to see a brand-new Hong Kong flick? The Four Star feeds your Andy Lau needs with Teddy Chan's *Wait Till You're Older,* which is kind of *Big* meets *Renovate My Family* meets *Rip Van Winkle.* Troublemaking grade schooler Kwong tortures his stepmother with ruhber spiders and backtalk; he also runs away from home with alarming frequency, requiring his father to bribe him with cash to return. His dream is to be a grown-up so he can escape his family, woo his favorite teacher, and bolster the confidence of his basketball-playing best friend. Cue the neighborhood mad scientist, whose aging potion turns li'l Kwong into adult Lau; he then ages from twentysomething to eightysomething over the next few days. His childhood forever lost, Kwong soon realizes his one crucial task: to mend his shattered family before he crumbles away into dust. This earnest exercise is hardly among Lau's greatest efforts (see: *Infernal Affairs, Love on a Diet,* etc.), but it does ably deliver one's recommended daily allowance of cheese and Canto-pop. (1:45) *Four Star.* (Eddy)

Where the Truth Lies Atom Egoyan: O brother, where art thou? Get outta there! The once-remarkable talent that climaxed with *Exotica* over a decade ago has been mostly firing blanks since, most recently via the turgid, misconceived *Ararat.* This is his most "Hollywood" project to date, and it's a dud "erotic thriller" that reeks of stale cheese. Lanny (Kevin Bacon) and Vince (Colin Firth) were, Martin and Lewis–style, the "most beloved entertainers" in '50s America — even if their comedy act, glimpsed in flashbacks to a late-decade telethon, wouldn't have been funny in that or any other era. Then they split up. Fifteen years later, aspiring journalist Karen (Alison Lohman, whose performance almost singlehandedly sinks an already-waterlogged ship) pursues — and, naturally, seduces — both estranged partners to unlock the "mystery" of why a girl (Rachel Blanchard) was found dead in their heterosexually shared hotel suite (?!?) way back when. This movie is based on a novel by Rupert Holmes, which may well be as sharp as *Felicia's Journey* was before Egoyan ruined William Trevor's story on-screen. Eventually good for some unintentional laughs, the entirely bogus *Truth* goes so far awry it actually makes room for retro-sinister bisexuality, a bad-trip sequence scored to "White Rabbit," and the portentous line "I would never see her alive again." The naked three-way that supposedly earned *Truth* an NC-17 is so nonhappening it isn't worth your prurient bother; this is quite possibly the dumbest mainstream sexy movie with delusions of edginess since Madonna's *Body of Evidence.* (1:46) *California, Lumiere.* (Harvey)

Continued on page 96

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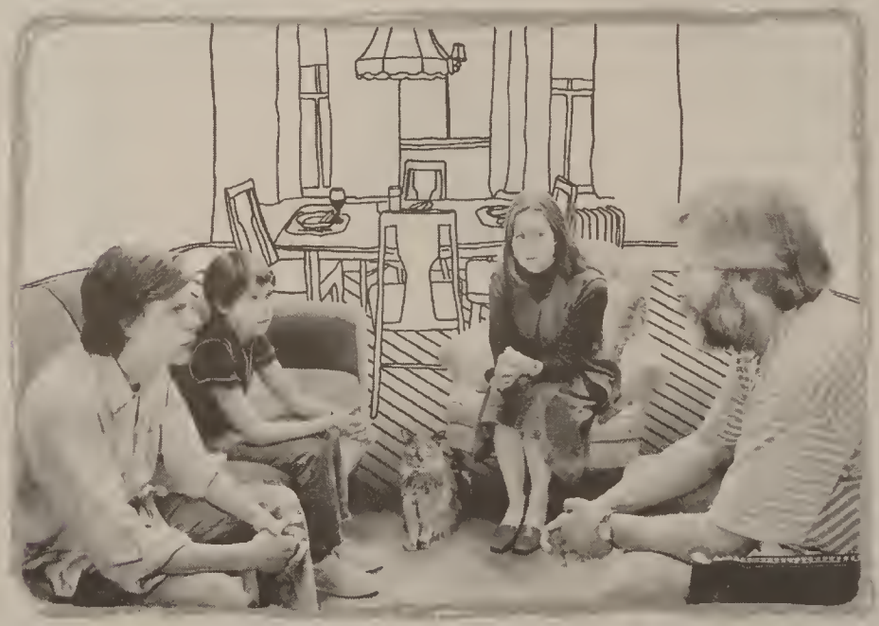

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From page 94

Zombie Honeymoon Newlyweds Denise (Tracy Coogan) and Danny (Graham Sibley) are sunning on a beach when a grotesque man-thing lumbers up out of the surf, attacks Danny, ralphs some nasty gunk into his screaming pie-hole, and promptly expires. So does Danny at the hospital afterward, his EKG flatlining for 10 whole minutes — at which point he just "wakes up," feeling strangely fine. Except for the must-eat-human-flesh urge, that is. Dave Gebroe's outré indie isn't really the black comedy or genre spoof one might expect — though either of those options might have worked better. Instead it's a bloody but curiously serious, even sentimental, metaphor for the love that refuses to die. Cronenberg's *The Fly* pulled this off fairly well, but that was Cronenberg; when Gebroe combines one part *Cannibal Holocaust* with one part *Tristan and Isolde*, the twain don't quite meet. (1:28) *Red Vic.* (Harvey)

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Ongoing

☛**The 40-Year-Old Virgin** (2:00) *1000 Van Ness.*
☛**2046** (2:07) *Four Star.*
The Aristocrats (1:26) *Oaks.*
☛**Capote** (1:50) *Clay, Empire, Shattuck.*
☛**The Constant Gardener** (2:08) *Empire, Galaxy, Grand Lake, Kabuki.*
☛**Darwin's Nightmare** Let me tell you a story about a fish. If filmmaker Hubert Sauper were a fabulist instead of a documentarian, that might be how *Darwin's Nightmare* would begin. Instead it opens with the ominous shadow of a jumbo cargo plane over the troubled waters of Tanzania's Lake Victoria, birthplace of the Nile. Music surges on the soundtrack, and we know we're in trouble. Sauper is tracking one particular kind of trouble — a chain reaction set off nearly a half-century ago when a nonnative fish, known as the Nile perch, got dumped into Lake Victoria. A ravenous predator, it proceeded to eat everything in sight. Omnivorous and cannibalistic, the Nile perch is destroying the ecosystem of the lake. Anyone who smells an allegory has a good nose: Nonnative Russian pilots fly giant planes loaded with Nile perch back to Europe as famine besets Tanzania. Villagers move to the lake to catch Nile perch to sell. Fishermen contract AIDS and die. Widows move to the lake to work as prostitutes. Preachers fish for souls and bury bodies but won't advise using condoms. The human ecosystem is ravaged. *Darwin's Nightmare* is a whodunnit, but it's also a passionate plea for the endangered soul of humanity. Pacing his chronicle with minimal intertitles that supply the facts, Sauper has enough heart to build his story on the ground, chock full of memorable characters and savvy local informants to narrate the tragedy. (1:47) *Balboa, Smith Rafael.* (B. Ruby Rich)
Domino Here's the thing: *Domino* might've been a hella cool movie, circa 1995. A decade later, its ADD editing, faux-Tarantino posturing, and dipped-in-urine color scheme are not only dated, they're kinda boring. Keira Knightley stars as the title character in this *very* loosely based-on-reality story of a Beverly Hills brat who becomes a bounty hunter. Knightley snarls prettily, but that ain't reason to care about her character — especially for two-plus hours, and especially when she's supposed to be anchoring a needlessly complicated plot (the screenplay is by *Donnie Darko*'s Richard Kelly; *Man on Fire*'s Tony Scott directs). The trouble starts when Domino and her posse (Mickey Rourke, Edgar Ramirez) are sent to hunt down a quartet of robbers who've jacked a casino boss's millions. Mistaken identity, the Mafia, unrequited love, Las Vegas, a random lap dance, a randomer five minutes featuring Tom Waits, and a reality show hosted by former *Beverly Hills, 90210* pinups Ian Ziering and Brian Austin Green (playing themselves; Christopher Walken cameos as their producer) create a cacophony from which *Domino* never escapes — though a scene featuring Mo'Nique (who plays a crooked DMV employee) taking over the *Jerry Springer Show* is pretty frickin' hilarious, if totally extraneous. (2:08) *1000 Van Ness, Century 20, Century Plaza, Shattuck.* (Eddy)
Elizabethtown "There's a difference between a failure and a fiasco," humiliated shoe designer Drew Baylor (Orlando Bloom) explains early in Cameron Crowe's *Elizabethtown*, before adding, "A fiasco is a disaster of mythic proportions." I don't know if "mythic" applies to *Elizabethtown*, but unsuspecting audiences may benefit from a certain amount of disaster preparedness. The movie starts off kinda *Jerry Maguire:* When Drew's sneaker project bombs, he's fired from his Nike-like company and promptly plots an elaborate suicide. Then Crowe goes all *Garden State*, dispatching the morose lad to Elizabethtown, Ky., after his father unexpectedly dies. (A spontaneous romance between Drew and Kirsten Dunst's flight attendant is the film's eventual focal point, and it's a cringe-worthy one). Though the overhyped Bloom couldn't be blander here, *Elizabethtown* is ultimately defeated by Crowe's sappy script and meandering direction. The filmmaker may be skilled at crafting memorable moments (Lloyd Dobler and

Continued on page 98

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Ongoing

From page 96

his boom box), catchphrases ("Show me the money!"), and mining success from uniquely personal stories (*Almost Famous*). But while *Elizabethtown* is also based on Crowe's life, its trite plot and broad themes (reconnecting with family, discovering what's really important) are pretty ho-hum compared to, say, a teenage journalist hanging with rock stars. (1:47) *1000 Van Ness, Century 20, Century Plaza, Kabuki, Presidio, Shattuck.* (Eddy)

Everything Is Illuminated (1:42) *Albany, Opera Plaza.*

Flightplan (1:28) *1000 Van Ness, Century 20, Century Plaza, Kabuki, Shattuck.*

The Fog Far scarier than this so-so remake is the fact that it even got made in the first place. Apparently, there really are no original ideas left — though, gosh, fog technology sure has come a long way since 1980. An Oregon island community idyllic enough to spawn lookers Tom Welling, Maggie Grace, and Selma Blair hides a dark past (here's a hint: lepers!), and when the you-know-what rolls in extra thick one creepy night, it's payback time. This new version spends more time explaining the town's backstory, always a little fuzzy in the original, but adds lame modern touches like a video-phone linkup for lighthouse DJ Stevie (Blair, the only cast member with a pulse). After *Assault on Precinct 13*, this is 2005's second remake of a John Carpenter film; meanwhile, the genre genius has been MIA since 2001's *Ghosts of Mars*. Better make something soon, sir, or Hollywood'll have nothing to rip off in 2030. (1:37) *1000 Van Ness, Century 20, Century Plaza, Kabuki.* (Eddy)

☛The Goebbels Experiment (1:47) *Roxie.*

☛Good Night, and Good Luck (1:30) *Albany, Embarcadero, Orinda, Piedmont.*

The Gospel (1:45) *1000 Van Ness, Century 20.*

Green Street Hooligans (1:49) *Galaxy.*

☛Henri Langlois: The Phantom of the Cinematheque (2:08) *Roxie.*

☛A History of Violence Peel away an all-American facade, and you'll find a murderous gangster underneath: This message lurks throughout David Cronenberg's *A History of Violence*. The doc-like title of Cronenberg's latest (adapting a graphic novel of the same name) is par for a director whose vision has always been coolly antiseptic, and the first "big word" in its title is anathema to contemporary amnesia. Nonetheless, this lean and mean family tale has definite mainstream crossover appeal;

Continued on page 100

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"A heartfelt story."
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A Lawrence Bender Production A film by Luis Mandoki

INNOCENT VOICES

BB Entertainment Marketing presents from Lawrence Bender Productions and Altavista Films
a production by Altavista Films and Santo Domingo Films in coproduction with Nuyu Films "Innocent Voices" A film by Luis Mandoki

Carlos Padilla Leonor Varela Gustavo Muñoz Jose Maria Yazpik Ofelia Medina Daniel Gimenez Cacho Jesus Ochoa

Production Design Antonio Muñio Hierro Original Music by Andre Abujamra Director of Photography Joan Ruiz Anchia Sound Design Martin Hernandez Music Production and Supervision Lynn Fainchtein
Editor Aleshka Ferrero Executive Producers Federico Gonzalez Compean Monica Lozano Francisco Gonzalez Compean Miguel Necoechea Anna Roth Associate Producer Pablo Mandoki
Co-Producers Alfredo Harp Sisset Harp Elba Luis Lugo Produced by Lawrence Bender Luis Mandoki Alejandro Soberon Kuri Screenplay by Oscar Torres Luis Mandoki Directed by Luis Mandoki

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PRIME

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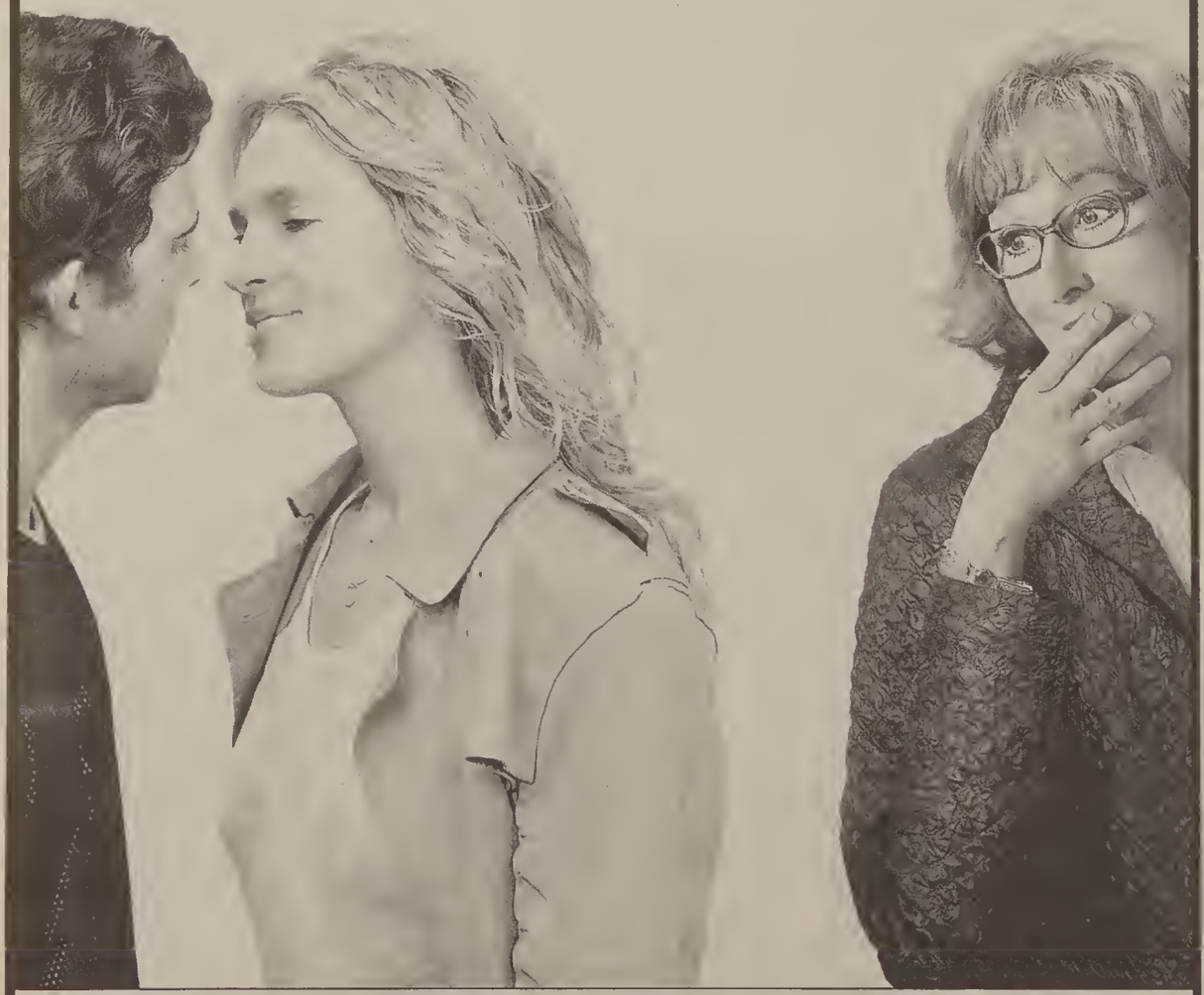

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MERYL STREEP UMA THURMAN BRYAN GREENBERG "PRIME" JON ABRAHAMS MUSIC BY RYAN SHORE CO-PRODUCERS ANTHONY KATAGAS BRAD JENKEL
SOUNDTRACK ON VARESE SARABANDE EXECUTIVE PRODUCERS MARK GORDON BOB YARI PRODUCED BY SUZANNE TODD JENNIFER TODD WRITTEN AND DIRECTED BY BEN YOUNGER

STRATUS FILM COMPANY

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Entries must be received by Monday, October 24 at noon. No purchase necessary. One entry per person/household, NO EXCEPTIONS. Passes, each good for two, are in limited supply and will be distributed on a first-come, first-served basis.

"PRIME" HAS BEEN RATED PG-13 FOR SEXUAL CONTENT INCLUDING DIALOGUE, AND FOR LANGUAGE.

Please note: Passes received through this promotion do not guarantee you a seat at the theatre. Seating is on a first-come, first-served basis, **except for members of the reviewing press**. Theatre is overbooked to ensure a full house. No admittance once screening has begun. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket, and accepts any restrictions required by ticket provider. Universal Pictures, The San Francisco Bay Guardian, and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. Participating sponsors, their employees & family members and their agencies are not eligible. NO PHONE CALLS.

PRIME OPENS NATIONWIDE OCTOBER 28

Ongoing

From page 98

Cronenberg's version of national allegory trumps Clint Eastwood's *Mystic River*, not least because it favors genre (*Out of the Past*, anyone?) and archetypes over bogus realism. From the Lynch-like diner small-talk about coffee and pie, to the foreboding, shiny black car slowly creeping into sunbathed golden settings, Americana fits the Canadian auteur like a surgical glove. The result is his best movie since *Dead Ringers*. There's a reason the name of *History*'s protagonist, Tom Stall (Viggo Mortensen), is so plain, so benign, though he's loathe to reveal it to wife Edie (Maria Bello), son Jack (Ashton Holmes), and daughter Sarah (Heidi Hayes). Mortensen's Mt. Rushmore of a face is the film's riddle, allowing a pair of wonderfully outsize Mafia turns by a sarcastic Ed Harris and a hilarious William Hurt to effectively steal scenes, if not lives. (1:35) *1000 Van Ness, Century 20, Metreon, Presidio.* (Huston)

In Her Shoes (2:10) *1000 Van Ness, Century 20, Century Plaza, Kabuki.*
Innocent Voices (2:00) *Embarcadero, Empire, Shattuck.*
Into the Blue (1:50) *Galaxy.*
Just Like Heaven (1:41) *1000 Van Ness, Century 20.*
☛**Los Angeles Plays Itself** (2:49) *Roxie.*
☛**March of the Penguins** (1:20) *Four Star, Opera Plaza, Piedmont, Shattuck.*
☛**MirrorMask** (1:41) *Act I and II, Lumiere.*
Oliver Twist (2:15) *Galaxy.*
The Overture (1:44) *Smith Rafael.*
Proof (1:39) *Embarcadero, Piedmont.*
Separate Lies (1:27) *Opera Plaza, Smith Rafael.*
☛**Serenity** (1:59) *1000 Van Ness, Century 20, Kabuki, Shattuck.*
☛**Thumbsucker** (1:36) *Opera Plaza.*
☛**Tim Burton's Corpse Bride** (1:15) *1000 Van Ness, California, Century 20, Century Plaza, Grand Lake, Kabuki.*
Two for the Money (1:56) *1000 Van Ness, Century 20, Century Plaza, Kabuki.*
Waiting ... (1:33) *1000 Van Ness, Century 20.*
☛**Wallace and Gromit: The Curse of the Were-Rabbit** (1:25) *1000 Van Ness, Balboa, California, Century 20, Century Plaza, Grand Lake, Kabuki, Orinda, Presidio.*
The War Within (1:40) *Shattuck.*

Rep picks

☛**Cat People** Jacques Tourneur's 1942 *Cat People* comes out of the gate strong with a great title and deliciously absurd premise. Ibrena Dubrovna (Simone Simon) is a Serbian-born beauty who falls for American Oliver Reed (Kent Smith) in the streets of New York. Problem is, Ibrena believes she's under an old-country curse that transforms her from woman to panther whenever she gets, um, emotionally charged. Any horror movie worth its salt finds foundation in sexual repression, but it's a kick to watch director Tourneur and RKO producer Val Lewton actually make a movie about such Freudian angst. *Cat People* was the first film of Lewton's reign over RKO's horror unit and established the producer's playful style of making something from nothing; by indicating a monster's presence with a thickly stylized mise-en-scène rather than actually showing the beast, the producer leaves terror to the audience's imagination and saves a few bucks in the process. Tourneur was his best director, and the two would go on to release the rightly celebrated *I Walked with a Zombie* the following year before Tourneur went on to explore other genres (most successfully with his masterpiece of noir confusion, *Out of the Past*). Producers, directors, cinematographers, and screenwriters alike have much to learn from *Cat People*'s crisp economy; as to the general audience, the pleasure is all ours. (1:13) *Castro.* (Goldberg)

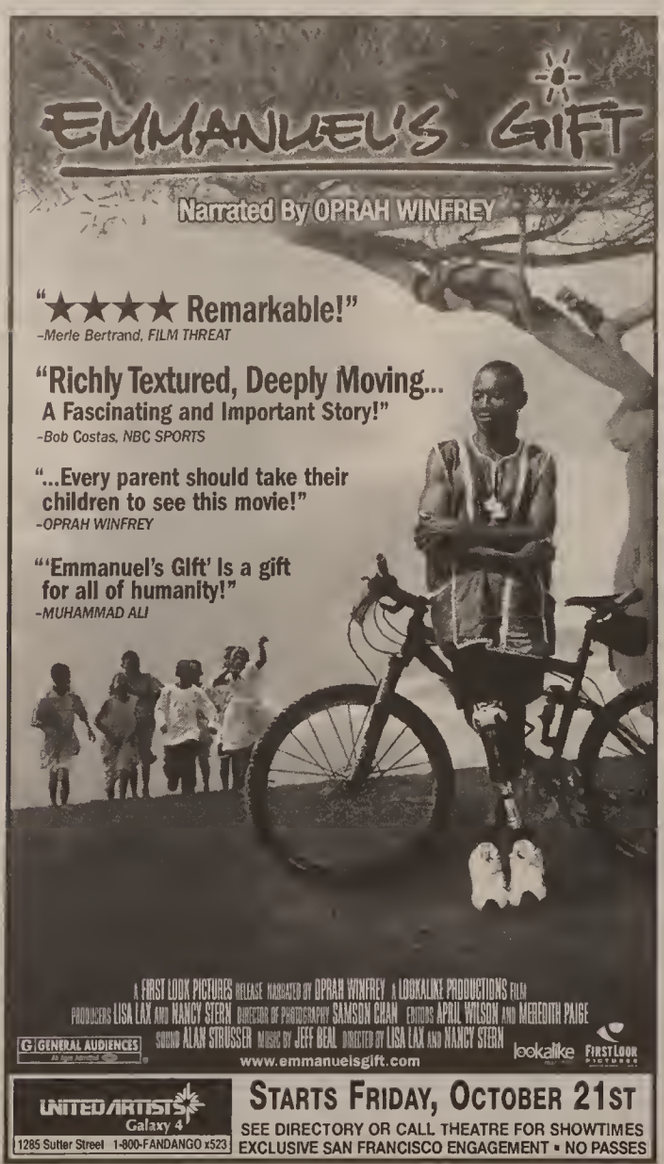
'Chainsaw Mafia Horror Film Festival' See "Gore Gore Girl," page 49. *Parkway.*

Frankenstein vs. the Creature from Blood Cove A minihorror convention you can do in one night, and get to see an actual movie besides, "Halloween Terrorama" — presented by Bay Area Film Events — is a perfect fit for anyone who's found plastic fangs a close personal friend in that voyage we call life. But you'll have to travel to the 'burbs for it — scaaaary! Longtime fave Midwestern "creature feature" TV host the Ghoul (a.k.a. Ron Sweed) makes his first live Cali appearance, presiding over an evening featuring dealers selling genre memorabilia and "ghoulish contests" complete with presumably ghastly prizes. The main attraction, however, is the screening of *Double-D Avenger* auteur William Winckler's latest camp feature. *Frankenstein vs. the Creature from Blood Cove* is a retro B&W drive-in cheesefest that sets the two monstas against each other, throwing in a Wolfman to boot. Disreputable-looking women strip and jiggle for no obvious reason, older people who don't look like actors don't act (capably) like them either, and the thespian roll call mercifully gets reduced every five minutes or so. Oh, the horror. Winckler, crew, and cast members will be present to entertain your questions and accept your kudos. Surprise them with a real opinion! They'll thank you for it! (2:00) *Auctions by the Bay, Hyatt Cinema.* (Harvey)

☛**Je T'aime Moi Non Plus (I Love You No More)** See "Script Doctor," page 48. (1:30) *Yerba Buena Center for the Arts.*

☛**'Peter Kubelka'** See "Heart Core," page 47. *PFA, San Francisco Cinematheque.*

'United Nations Association Film Festival' See Critic's Choice. *Stanford University.* ❖



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SAW II

OPENS NATIONWIDE ON OCTOBER 28TH

filmrep clock

Schedules are for **Wed/19 through Tues/25** except where noted. Double features are marked with a •. Director and year are given when available. All times are p.m. unless otherwise specified.

ALLIANCE FRANÇAISE DE SAN FRANCISCD 1345 Bush, SF; www.ham-o-rama.com. Free. "Incredibly Strange Picture Show": The Hidden (Sholder, 1987) *Fri, 7:30*; Night of the Living Dead (Savini, 1990) *Fri, 9.*

ARTISTS' TELEVISIDN ACCESS 992 Valencia, SF; (415) 824-3890, www.atasite.org. $3-5. "Open-Screening," for information on how to submit, email openscreening@atasite.org, *Thurs, 7:30.* "Norwydeo: An Evening of Norwegian Video in San Francisco," *Fri, 7 (free screening).* Other Cinema: "Christian Divine's 'The Unmaking of *Skidoo*' " *Sat, 8:30.* "Ms. Films Festival 2005," *Sun, 7.* Program repeats Mon, 8pm, Long Haul Infoshop, 3124 Shattuck, Berk; (510) 540-0751, www.thelonghaul.org.

BAY CLUB MARIN 220 Corte Madera Town Center, Corte Madera; (415) 381-4123. $10. Tiburon Film Society presents: American Bellydancer (Brandeis) *Thurs, 7.* •

BERKELEY ART CENTER 1275 Walnut, Berk; (510) 644-6893, www.berkeleyartcenter.org. Free. "BAC Second International Small Film Festival: Program One" *Thurs/20-Sat/22, 7:30*; "Program Two" *Oct 27-28, 7:30.*

CASTRD 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $5.50-8.50. "Columbia Before the Code": Mexicali Rose (Kenton, 1929) *Wed, 2:30, 5:10, 8*; Shopworn (Grinde, 1932) *Wed, 3:45, 6:30, 9:20*; Black Moon (William, 1934) *Thurs, 8:15*; The Guilty Generation (Lee, 1931) *Thurs, 6:30, 9:30.* Cat People (Schrader, 1982) *Sat, 12:45, 4:30, 8:30.* Cat People (Tourneur, 1942) *Sat, 3, 7.* The Thing from Another World (Nyby, 1951) *Sun, noon, 3:45, 7:30.* The Thing (Carpenter, 1982) *Sun, 1:45, 5:30, 9:15.* Dracula (Browning, 1931) *Mon, 7.* Dracula's Daughter (Hillyer, 1936) *Mon, 8:30.* The Mummy (Freund, 1932) *Tues, 7.* The Wolf Man (Waggner, 1941) *Tues, 8:30.*

CHRISTDPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9. Darwin's Nightmare (Sauper, 2004) *call for times.* The Ovèrture (Vichailak, 2005) *call for times.* Separate Lies (Fellowes, 2005) *Oct 21-27, call for times.* "Jean-Pierre Jeunet: Worlds of Wonder": Delicatessen (Jeunet and Caro, 1991) *Wed, 9*; A Very Long Engagement (Jeunet, 2004) *Thurs, 7.* "Joan Churchill: Artist in Residence": Aileen: Life and Death of a Serial Killer (Broomfield and Churchill, 2003) *Fri, 7*; Biggie and Tupac (Broomfield, 2002) *Sat, 4*; Punishment Park (Watkins, 1971) *Sat, 7*; Soldier Girls (Broomfield and Churchill, 1981) *Sun, noon*; "Master Class with Joan Churchill and Alan Barker" *Sun, 2:30 (this event, $12-15).* "Michael Powell 100th Birthday Celebration": I Know Where I'm Going! (Powell and Pressburger, 1945) *Sun, 4, 7.*

'Shroom lens: Bruce Conner's *Crossroads* plays at the PFA.

CINEMA HEAVEN ENCDRE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American and foreign films (from 1932 to '85) *Thurs, 7*; e-mail for film title and to RSVP.

CLAY THEATRE 2261 Fillmore, SF; www.8tales.com. $8. "Bigfoot vs. Kittens: Eight Tales in the Late Night Tradition": The Warriors (Hill, 1979) *Fri-Sat, midnight.*

CDLE HALL UCSF, Medical Sciences Bldg, 513 Parnassus, SF; (415) 476-6932, www.campuslife-services.ucsf.edu/artsevents. $2.50-4. "Cole Hall Cinema": Charlie and the Chocolate Factory (Burton, 2005) *Thurs-Fri, 6:30, 8:45.*

CDLLEGE PREPARATDRY SCHDDL Butner Auditorium, 6100 Broadway, Oakl; (510) 339-7726, www.college-prep.org. Free. Osama (Barmak, 2003) *Fri, 7:30.* Followed by discussion on Afghanistan with author Tamim Ansary and others.

GRATTAN ATHLETIC FIELD Alma and Shrader, SF; (415) 759-2815, www.grattanschool.org. Free. "Grattan Elementary School's Sixth Annual Family Film Festival," *Fri, 7.*

HYATT CINEMA 1307 Bayshore, Burlingame; www.bayareafilmevents.com, www.ticketweb.com. $10. Bay Area Film Events presents "Halloween Terrorama": Frankenstein vs. the Creature from Blood Cove (Winckler, 2005) *Fri, 7.* Film repeats Sat, 7pm, Auctions by the Bay, 2700 Saratoga, Alameda.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $5-7. "Heavenly Hepburns": Charade (Donen, 1963) *Fri, 6:30.*

MISSIDN DDLDRES HIGH SCHDDL AUDITDRIUM 16th St at Church, SF; lankybats@yahoo.com. $5. San Francisco History Association presents: A Second Final Rest: The History of San Francisco's Lost Cemeteries (Lopez, 2005) *Tues, 7:30.*

NINTH STREET INDEPENDENT FILM CENTER 145 Ninth St, SF; (415) 552-5950, www.ninthstreet.org. $10. "Home Movie Heroics" *Wed, 7.*

DDDBALL FILM AND VIDED 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). $10. "Smut Shop Cinema: The Subject Is Sex," short films *Fri, 8.*

PARKWAY THEATER 1834 Park, Oakl. "Chainsaw Mafia Horror Film Festival," short horror films, *Thurs, 9:15.* For info on this event ($6), go to www.picturepubpizza.com. Bay Area Fair Trade Coalition presents: "Fair Trade Flicks" *Sun, 2.* For info on this event (free); contact jwalsh@transfairusa.org.

PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $4-8. "Doctor Atomic Goes Nuclear": Crossroads (Conner, 1976) *Wed, 7:30*; Half-Life: A Parable for the Nuclear Age (O'Rourke, 1985) *Wed, 9*; Pandora's Box (Curtis, 1992) *Fri, 7:30.* "Alternative Visions: Peter Kubelka: '"Metric Films and 'Poetry and Truth'" *Thurs, 7:30.* "Larissa Shepitko/Elem Klimov": Farewell (Klimov, 1982) with "Larissa" (Klimov, 1982) *Sat, 7.* "Dutch Voices: Peter Delpeut": Diva Dolorosa (1999) *Sun, 4*; Tigre Real (Pastrone, 1919) *Sun, 5:35.* "Alternative Visions": "Alternative Requirements" *Tues, 7:30.*

RED PDPPY ART HDUSE 2698 Folsom, SF; (415) 826-2402, info@redpoppyarthouse.org. Free. The Mystery of Picasso (1956) *Thurs, 7* and Fela Kuti: Music is the Weapon (1982) *Thurs, 9.*

RED VIC 1727 Haight, SF; (415) 668-3994. $4-7. "Brain-Eating Surf Movie Night," *Wed, 2, 7:15, 9:15.* Zombie Honeymoon (Gebroe, 2004) *Oct 20-26, 7:15, 9:15 (also Wed. 2, 4; Sat-Sun, 2).*

RDXIE 3117 and 3125 16th St, SF; (415) 863-1087. $4-8. The Goebbels Experiment (Hachmeister and Kloft, 2004) *Wed-Thurs, 7.* Henri Langlois: The Phantom of the Cinematheque (Richard, 2004) *Wed-Thurs, 9.* Los Angeles Plays Itself (Anderson, 2004) *Wed-Thurs, 7:30.* Proteus: A Nineteenth Century Vision (Lebrun, 2004) *Oct 21-27, call for times.*

SAN FRANCISCD CINEMATHEQUE California College of Arts, 1111 Eighth St, SF; (415) 552-1990, www.sfcinematheque.org. $5-8. "Evidence is Everywhere (Between Gallery and Cinema Space)" *Wed, 5:30 and 7:30.* Yerba Buena Center for the Arts, 701 Mission, SF. "Peter Kubelka: Films and Lectures, Program Three": "Metaphoric Films with 'Poetry and Truth'" *Sun, 7:30.*

SAN FRANCISCD MUSEUM DF MDDERN ART Wattis Theater, 151 Third St, SF; (415) 538-2693, www.sfmoma.org. $8-10. My Eyes Were Fresh: The Life and Photographs of John Gutmann (Reed) *Thurs, 7.* Film also screens in the Koret Education Center (same address and phone), Oct 21-Nov 18, daily, 4 (also Thurs, 7:30 and Sat-Sun, 3).

SAN FRANCISCD PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfpl.org. Free. Mission Movie (Swenson) *Wed, 6.* Film also plays Thurs, 6:45pm, Dolores Park, 19th St. at Dolores, SF; www.doloresparkmovie.org. ITVS Community Cinema presents: Race is the Place (Telles and Tejada-Flores, 2005) *Tues, 6.*

STANFDRD UNIVERSITY Cubberly Auditorium and Annenberg Auditorium, Palo Alto; (650) 724-5544, www.unaff.org. $5-25 (passes, $15-60). "United Nations Association Film Festival," featuring 32 documentaries from around the world, *Wed-Sun.*

VICTDRIA THEATRE 2961 16th St, SF; www.surfaidinternational.org. $10. Wave of Compassion and September Sessions *Sun, 7, 9.*

WDMEN'S BUILDING 3545 18th St, SF; www.leftturn.org, www.sustaincampaign.org. $5-15. Stolen Youth *Thurs, 7.* Followed by discussion on Palestinian prisoners and the North American Palestine solidarity movement with journalist Adam Hanieh.

YERBA BUENA CENTER FDR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $5-8. The Mexican Museum presents: "Mission Views Film Series, Part Two: On Screen with Pepe Urquijo," *Wed, 7:30.* Je T'aime Moi Non Plus (I Love You No More) (Gainsbourg, 1976) *Thurs-Sat, 7:30.* ❖

PHOTO BY JAMES HAMILTON

Comfortably numb: Walt (Jesse Eisenberg) endures the breakup of his parents in *The Squid and the Whale.*

'The Squid and the Whale'

Split decision

"You'd like Kafka — one of my predecessors," onetime literary prodigy Bernard (Jeff Daniels) informs eldest son Walt (Jesse Eisenberg), the perfect reflecting-mirror parrot for all Dad's pretensions. It's Park Slope, Brooklyn, 1986. Joan (Laura Linney) has finally realized that being Bernard's wife — his third — is hard labor no one should have to endure in a free society. Still, their separation hits 16-year-old Walt and 12-year-old Frank (Owen Kline) hard, with joint custody splitting loyalties as well as the week. Frank wisely chooses Mom as a more reliable port in a storm, while Walt, as usual, seeks shelter 'neath professorial Dad's enormous ego. That ego is imperiled on several related fronts: His established publishing career is fading fast, while Joan's late-blooming one is the flavor of the month. His serial philandering is now reduced to plundering a student population, embodied by Anna Paquin, while Joan's actually dating (notably William Baldwin, as a hilariously jivey tennis instructor). Walt is a terrible, irresponsible parent, while Joan's just temporarily underrated. Meanwhile, their kids deal with the homefront crisis in variably alcoholic, masturbatory, and plagiarizing ways. Noah Baumbach *(Mr. Jealousy)* won awards for both writing and directing at the Sundance Film Festival this past January, and his film is X-Acto-knife-sharply observed and acted. Yet one leaves the theater as if leaving a cocktail party where dinner was mistakenly expected. The conversation is brilliant; the hors d'oeuvres are superb. But a slightly dazzled inebriation wears off too soon, leaving the viewer sober and unsated. *The Squid and the Whale* is major minor work well worth seeing, so long as you don't expect all that. (Dennis Harvey)

Show times are for **Wed/19 through Tues/25** *except where otherwise noted. Double features are marked with a •. ♿ Wheelchair accessible. 𝅘𝅥𝅮 Listening device.* **P** *Free, reduced-rate, or validated parking. See Rep Clock, page 102, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.*

San Francisco

1000 VAN NESS ♿ 𝅘𝅥𝅮 **P** 1000 Van Ness. 931-9800. The 40-Year-Old Virgin, Corpse Bride, Domino, Elizabethtown, Flightplan, The Fog, The Gospel, A History of Violence, In Her Shoes, Just Like Heaven, Serenity, Two for the Money, Waiting ..., Wallace and Gromit: The Curse of the Were-Rabbit.

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. Darwin's Nightmare Wed-Thurs, 12:45, 2:50, 4:55, 7:10, 9:25; Fri-Tues, noon. • Oliver Twist Wed-Thurs, noon, 4:35, 9:10; and The Greatest Game Ever Played Wed-Thurs, 2:25, 7. Sequins Fri-Tues, noon, 1:45, 3:30, 5:15, 7, 8:45. Wallace and Gromit: The Curse of the Were-Rabbit Fri-Tues, 1:55, 3:40, 5:25, 7:20, 9:10.

BRIDGE Geary/Blake. 267-4893, 777-FILM, #025. March of the Penguins Wed-Thurs, 4:45, 7, 9:15. The Squid and the Whale Fri-Tues, 1, 3:10, 5:15, 7:30, 9:35 (also Fri-Sun, 11a).

CENTURY 20 𝅘𝅥𝅮 Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. The 40-Year-Old Virgin (Wed-Thurs), Corpse Bride, Domino, Doom (starts Fri), Dreamer (starts Fri), Elizabethtown, The Exorcism of Emily Rose (Wed-Thurs), Flightplan, The Fog, The Gospel, The Greatest Game Ever Played (Wed-Thurs), A History of Violence, In Her Shoes, Into the Blue (Wed-Thurs), Just Like Heaven, North Country (starts Fri), Roll Bounce (Wed-Thurs), Serenity, Stay (starts Fri), Two for the Money, Waiting ..., Wallace and Gromit: The Curse of the Were-Rabbit, The Work and the Glory (starts Fri).

CENTURY PLAZA 𝅘𝅥𝅮 **P** South San Francisco, Noor off El Camino. (650) 742-9200. Corpse Bride, Domino, Doom (starts Fri), Elizabethtown, Flightplan, The Fog, The Gospel (Wed-Thurs), In Her Shoes, North Country (starts Fri), Stay (starts Fri), Two for the Money, Waiting ... (Wed-Thurs), Wallace and Gromit: The Curse of the Were-Rabbit.

CLAY 𝅘𝅥𝅮 Fillmore/Clay. 267-4893, 777-FILM, #096. The Warriors Fri-Sat, midnight. Capote 1:30, 4:15, 7, 9:40 (also Fri-Sun, 11a).

EMBARCAOERO CENTER CINEMA ♿ 𝅘𝅥𝅮 **P** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154. Everything Is Illuminated Wed-Thurs, 1:30, 4:20, 7:20, 9:50. Good Night, and Good Luck noon, 1, 2:20, 3:20, 4:40, 5:40, 7:10, 8, 9:30, 10:15. Innocent Voices 1:15, 4, 7, 9:40. Loggerheads Fri-Tues, 12:15, 2:30, 5, 7:30, 10. Proof Wed-Thurs, 12:10, 2:30, 5, 7:30, 10; Fri-Tues, 1:30, 4:15, 7:20, 9:50 (no 7:30 show Tues).

EMPIRE 𝅘𝅥𝅮 **P** West Portal/Vicente. 661-2539. Capote, The Constant Gardener, Innocent Voices.

FOUR STAR Clement/23rd Ave. 666-3488. 2046 Wed-Thurs, 2:55, 7:05; Fri-Tues, call for times. The Aristocrats Wed-Thurs, 1:10, 5:20, 9:35. The Constant Gardener Wed-Thurs, 1, 5:15, 9:30. Grizzly Man Wed-Thurs, 3:20, 7:35. March of the Penguins Fri-Tues, call for times. Wait Till You're Older Fri-Tues, call for times.

GALAXY ♿ 𝅘𝅥𝅮 Sutter/Van Ness. 474-2835. The Californians Fri-Tues, call for times. The Constant Gardener Wed-Thurs, 1, 4, 7, 9:50. Emmanuel's Gift Fri-Tues, call for times. Green Street Hooligans Wed-Thurs, 12:45, 3:40, 7:20, 10. Into the Blue Wed-Thurs, 9:45. Oliver Twist 12:45, 3:45, 7.

KABUKI 8 ♿ 𝅘𝅥𝅮 **P** Post/Fillmore. 931-9800. The Constant Gardener, Corpse Bride, Elizabethtown, Flightplan, The Fog, In Her Shoes, Serenity, Two for the Money, Wallace and Gromit: The Curse of the Were-Rabbit.

LUMIERE ♿ 𝅘𝅥𝅮 **P** California/Polk. 267-4893, 777-FILM, #097. Garçon Stupide Fri-Tues, 5, 7:30, 9:45 (also Fri-Sun, 2:30). MirrorMask Wed-Thurs, 4:40, 7, 9:20; Fri-Tues, 4:45, 7:15, 9:35 (also Fri-Sun, 2:15). Thumbsucker Wed-Thurs, 5, 7:30, 9:45 (also Fri-Sun, 2:30). The War Within Wed-Thurs, 4:30, 7:15, 9:30. Where the Truth Lies Fri-Tues, 4:30, 7, 9:25 (also Fri-Sun, 2).

METREON ♿ Fourth St/Mission. 1-800-FANDANGO #705. Call for shows and times.

METRO Union/Webster. 931-1685. Call for Fri-Tues shows and times. In Her Shoes Wed-Thurs, 1, 4, 7, 9:55.

OPERA PLAZA ♿ 𝅘𝅥𝅮 Van Ness/Golden Gate. 267-4893, 777-FILM, #028. 2046 Wed-Thurs, 2:15, 5, 8. Everything is Illuminated Fri-Tues, 1:45, 4:15, 6:45, 9:10. Forty Shades of Blue Wed-Thurs, 1:45, 4:15, 6:45, 9:20. March of the Penguins Fri-Tues, 2:30, 5, 7:30, 9:40. Separate Lies Wed-Thurs, 2:30, 4:45, 7:15, 9:40; Fri-Tues, 2:15, 4:45, 7:15, 9:30. Thumbsucker Fri-Tues, 2, 4:30, 7, 9:20.

PRESIDIO ♿ 𝅘𝅥𝅮 2340 Chestnut. 776-2388. Elizabethtown Wed-Thurs, 2, 4:30, 7:10, 9:45; Fri-Tues, call for times. A History of Violence Wed-Thurs, 2:30, 4:50, 7:20, 9:30; Fri-Tues, call for times. North Country Fri-Tues, call for times. The Prize Winner of Defiance, Ohio Wed-Thurs, 2, 4, 6, 8, 10. Wallace and Gromit: The Curse of the Were-Rabbit Wed-Thurs, 2:20, 4:40, 7, 9:15; Fri-Tues, call for times.

STONESTOWN ♿ 𝅘𝅥𝅮 **P** 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. Everything is Illuminated Wed-Thurs, 1:30, 4, 7, 9:30. Good Night, and Good Luck Wed-Thurs, 1:15, 3:45, 7:15.

VOGUE 𝅘𝅥𝅮 Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. Two for the Money Wed-Thurs, 1:15, 4, 7, 9:55.

Oakland

GRAND LAKE ♿ 𝅘𝅥𝅮 **P** 3200 Grand, Oakl. (510) 452-3556. The Constant Gardener 7:40 (also Fri-Sat, 10). Corpse Bride 6 (also Sat-Sun, noon, 2, 4). Flightplan Wed-Thurs, 7:15, 9:30. Wallace and Gromit: The Curse of the Were-Rabbit Wed-Thurs, 7:30, 10; Fri-Tues, 7:15, 9:30 (also Fri-Sun, 12:45, 2:45, 5).

JACK LONOON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri-Tues shows and times. Elizabethtown Wed-Thurs, 12:45, 4, 7, 10:15. Flightplan Wed-Thurs, 12:30, 2:50, 5:15, 8, 10:30. The Fog 12:40, 3, 5:20, 7:45, 10:30. The Gospel Wed-Thurs, 12:20, 2:45, 5:10, 7:40, 10:10. A History of Violence Wed-Thurs, 12:30, 2:50, 5, 7:50, 10. In Her Shoes Wed-Thurs, 1:10, 4, 7:10, 10:20. Serenity Wed-Thurs, 12:50, 4:15, 7:20, 10:15. Two for the Money Wed-Thurs, 1, 4:20, 7:30, 10:30. Wallace and Gromit: The Curse of the Were-Rabbit Wed-Thurs, 12:15, 2:30, 4:40, 7, 9:30.

PARKWAY 1834 Park, Oakl. (510) 814-2400. The 40-Year-Old Virgin Wed, 9:15; Thurs-Sat and Mon-Tues, 7 (also Sat, 3:30); Sun, 6. The Aristocrats Wed-Sat and Mon, 9:45; Sun, 8:45. "Chainsaw Mafia Film Festival" Thurs, 9:15. The Exorcism of Emily Rose Wed-Thurs, 6:30. Night of the Comet Tues, 9:15. Rocky Horror Picture Show Sat, midnight. Serenity Fri, 9:15; Sat, 3, 9; Sun, 8; Mon-Tues, 6:30. "Sunday Salon: Fair Trade Forum" 2. The Wedding Crashers Wed, 7; Fri, 6:30; Sat, 6; Sun, 5; Mon, 9:15; Tues, 9:45.

PIEDMONT 𝅘𝅥𝅮 Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020. Good Night, and Good Luck Wed-Thurs, 4:30, 7:15, 9:35; Fri-Tues, 4:30, 6, 7:15, 8:30, 9:35 (also Fri-Sun, noon, 1, 2:15, 3:30). March of the Penguins 6:45 (also Fri-Sun, 2). Oliver Twist Wed-Thurs, 3:45, 8:45. Proof Wed-Thurs, 4:30, 7, 9:25; Fri-Tues, 4:15, 9.

Berkeley area

ACT I AND II 𝅘𝅥𝅮 **P** Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. Forty Shades of Blue Wed-Thurs, 7:15, 9:40. Garçon Stupide Fri-Tues, 7:15, 9:30 (also Fri-Sun, 2:15, 4:45). MirrorMask 7, 9:25 (Fri-Tues, show at 9:20; also Sat-Sun, 2, 4:30). Nightmare Before Christmas Fri-Sat, midnight.

ALBANY ♿ 𝅘𝅥𝅮 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. Everything Is Illuminated 4:30, 7, 9:20 (Fri-Tues, show at 9:25; also Fri-Sun, 2). Good Night, and Good Luck 4:45, 7:15, 9:35 (also Fri-Sun, noon, 2:15).

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA 𝅘𝅥𝅮 **P** Kittredge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. Corpse Bride Wed-Thurs, 5:15, 7:15, 9:20; Fri-Tues, 5:15, 7:20, 9:20 (also Fri-Sun, 1:15, 3:15). Separate Lies Wed-Thurs, 4:30, 7:30, 9:30. Wallace and Gromit: The Curse of the Were-Rabbit 4:45, 7, 9:10 (also Fri-Sun, 12:15, 2:30). Where the Truth Lies Fri-Tues, 4:30, 7:10, 9:30 (also Fri-Sun, 2).

ELMWOOD 2966 College, Berk. (510) 649-0530. Call for shows and times.

EMERY BAY ♿ 𝅘𝅥𝅮 **P** 6330 Christie, Emeryville. (510) 420-0107. Call for Fri-Tues shows and times. Corpse Bride Wed-Thurs, 12:40, 2:45, 4:45, 7, 9:30. Domino Wed-Thurs, 1, 4:10, 7:30. Elizabethtown Wed-Thurs, 12:45, 1:45, 4, 4:50, 7, 7:50, 9:50, 10:40. Flightplan Wed-Thurs, 1:30, 4:30, 7:10, 9:40. The Gospel Wed-Thurs, 12:30, 1:15, 3, 4:15, 5:30, 7:15, 8, 9:45. A History of Violence Wed-Thurs, 12:30, 2:50, 5:10, 7:40, 10:15. Serenity Wed-Thurs, 1:30, 5, 7:45, 10:40. Two for the Money Wed-Thurs, 1:40, 4:40, 7:20, 10:10. Waiting ... Wed-Thurs, 5:30, 10:15.

OAKS ♿ 𝅘𝅥𝅮 1875 Solano, Berk. (510) 526-1836. The Aristocrats Wed-Thurs, 7:45; Fri-Tues, call for times. Broken Flowers Wed-Thurs, 2:45, 5:15. Separate Lies Fri-Tues, call for times. Proof Fri-Tues, call for times. Shortcut to Nirvana Wed-Thurs, 2:30, 5, 7:30.

ORINOA ♿ 𝅘𝅥𝅮 4 Orinda Theater Square, Orinda. (510) 254-9060. The Constant Gardener Wed-Thurs, 8. Corpse Bride Wed-Thurs, 6:30. Good Night, and Good Luck Fri-Tues, 7:15, 9:30 (also Fri-Sun, 1:15, 4:15). A History of Violence Wed-Thurs, 7, 9. North Country Fri-Tues, 7, 9:45 (also Fri-Sun, 12:45, 3:45). Wallace and Gromit: The Curse of the Were-Rabbit Wed-Thurs, 7:15, 9:15; Fri-Tues, 6:30, 8:30 (also Fri-Sun, 12:30, 2:30, 4:30; Fri-Sat, 10:15).

SHATTUCK CINEMAS ♿ 𝅘𝅥𝅮 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. Capote Wed-Thurs, noon, 2:30, 5, 6:45, 7:30, 9:15, 10; Fri-Tues, 2, 4:30, 6, 7, 8:30, 9:35. Domino Wed-Thurs, 1:15, 4:10, 7:05, 9:55; Fri-Tues, 1:20, 4:05, 6:50, 9:30. Elizabethtown Wed-Thurs, 1:35, 4:15, 7, 9:45; Fri-Tues, 1:15, 4:10, 7:05, 9:45. Flightplan Wed-Thurs, 2, 4:45, 7:20, 9:35; Fri-Tues, 2:15, 4:45, 7:20, 9:40. The Gospel Wed-Thurs, 2:10, 4:35, 6:55, 9:20. Innocent Voices Wed-Thurs, 1:30, 4, 6:50, 9:25; Fri-Tues, 1:30, 4, 6:45, 9:15. Loggerheads Fri-Tues, 1:45, 4:20, 7:15, 9:25. March of the Penguins Wed-Thurs, 12:30, 2:40, 4:40, 6:40, 8:45; Fri-Tues, 2:30, 4:40, 6:40, 8:45. Oliver Twist Wed-Thurs, 12:45, 3:45. Serenity 1:40, 4:25, 7:10, 9:50. Stay Fri-Tues, 1:35, 4:15, 7:30, 10. The War Within Wed-Thurs, 1:45, 4:30, 7:15, 9:30; Fri-Tues, 1, 3:30.

UA BERKELEY 𝅘𝅥𝅮 2274 Shattuck, Berk. (510) 843-1487. Call for shows and times. ❖

For your chance to receive a complimentary pass (good for two) to a special advance screening of **kiss kiss bang bang**, unscramble the following words about the film:

1. VTTCDEEEI
2. DRRMEU
3. YYMRETS
4. DHLOOLOYW
5. CROAT

Write your answers on a 3 x 5 card, put it in an unsealed, self-addressed stamped envelope and bring it to Anubis (1525 Haight St.) in San Francisco beginning today, Wednesday, October 19th.

Passes are in limited supply and will be distributed by random drawing of all correct entries received. Limit ONE entry per person/household – no exceptions. Winners will be notified by mail. Deadline for entry is Thursday, October 20th.

Advance screening to be held on Monday, October 24th in San Francisco.

Rated R for language, violence and sexuality/ nudity. Photo ID will be necessary for admittance. A parent or adult guardian must accompany children under the age of 17. Theatre is overbooked to ensure a full house. Passes received through this promotion do not guarantee admission and must be surrendered upon demand. Seating is on a first come, first served basis. EXCEPT FOR MEMBERS OF THE REVIEWING PRESS. No one will be admitted without a ticket or after the screening begins. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket and accepts any restrictions required by ticket provider. Warner Bros. Pictures, SF Bay Guardian Newspapers, Anubis and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary. Participating sponsors their employees and family members and their agencies are not eligible. NO PHONE CALLS!

kiss kiss bang bang opens in San Francisco on Friday, October 28th!

2005

sf open studios

Celebrate 30 years of Art Made Here with ArtSpan's San Francisco Open Studios—a program through which artists open their studios to the public during the first four weekends in October. Visitors may explore the workspaces of over 800 artists, speak with them and buy art. This map provides the locations of the artists. Studios are open Saturday and Sunday from 11am to 6pm. An "H" after the medium indicates handicap accessibility. The SF Open Studios Exhibition features sample artwork by over 400 participating artists and is open from 10am to 5pm, Saturday and Sunday and from Noon to 4pm, Tuesday through Friday. The exhibit is at SomARTS, 934 Brannan Street. The free SF Open Studios Guide is available at our exhibition, Blick Art Materials, Cole Hardware, Stacey's Booksellers, Tower Records and Bay Area bookstores & coffee shops.

VISIT ARTISTS' STUDIOS THIS WEEKEND!

190 Ellen Rosenthal, Mission Geneva, 5155 Mission St., Geneva, Photography

2377 San Jose Studios, 2377 San Jose Ave., Geneva/ Niagara, H

191a Heather 8rubaker, Painting
191b Howard Chambers, Mixed media
191c Audrey Heller, Photography
191d Muffin Hyche, Painting
191e Hava Liberman, Painting
191f Debbie Rich, Painting
192a Studio Chaen, 1472 Alemany 8lvd., Cotter/Theresa, Printmaking
192b Nancy Esajian, 35 San Juan, Mission/Alemany, Mixed Media
193a Stevan Shapona, 831 Avalon Ave., Moscow/Athens, Painting
193b Barbara Vos, 228 Prague Street, Persia/Russia, Painting
194 Gilbert Joseph Alexander, 353 Gambier St., Felton/8urrows, Painting
195 Uvonne Jones-Most, 170 Ney St., Congdon/Craut, Mixed Media
196 Urs Hofmann, 139 Charles St., Painting
197a Woodpile Artworks, 462 30th St., Noe/Sanchez, Sculpture
197b Ann Krilanovich, 27 Farnum St., Addison/Moffitt, Painting
198a Jenny 8adger Sultan, 1696 Sanchez St., 30th St./Day, Painting, H
198b Henry David Sultan, 1698 Sanchez St., 30th St., Painting
199a Tom Fanning, 406 Anderson St., Jarboe/Tompkins, Painting
199b Rebecca Shortle, 308 Park Street, Holly Park Circle/Andover, Painting
200 Tiffany Graham, 301 Jarboe St., Ellsworth/Gate, Painting
201 Kathryn St. Clair, 833 Cortland Ave., Gates/Ellsworth, Painting, H
202 Pauline Crowther Scott, 401 Prentiss St., Jarboe, Painting
203a Joan Miró, 206 Virginia Ave., Prospect, Drawing
203b Jesse Schlenker, 156 Bonview St., Eugenia/Bonview, Ceramics, H
204 Donna Blow, 10 28th St., Guerrero/Dolores, Wearable Art/Jewelry, H

3435 Cesar Chavez #335, Cesar Chavez/Valencia, H

205a Eric H. Cheng, Photography, H
205b Amanda Knox, Wearable Art/Jewelry, H
205c Sara Shaughnessy, Wearable Art/Jewelry, H
205d Elysa Fenenbock, Wearable Art/Jewelry, H
206a Kathleen L. Finney, 148 Precita Ave., Mixed Media
206b James Gleeson, 148 Precita Ave., Shotwell St./Mission St., Painting, H
207a 8eryl Landau, 3290 Harrison St., Precita/Norwich, Painting, H
207b Rob Underwood, 18 Joy St., Brewster, Painting
208a Tim Clinton, 1466 San 8runo Avenue, Vermont, Sculpture
208b Daniel Schroyer, 1499 Potrero Ave. #8, Cesar Chavez/ 25th St., Painting
209 Megan Bierman, 2405 24th St., Vermont/San 8runo, Drawing, H
210a Jan M. Heyneker, 2700 Bryant St., 25th St./Florida St., Sculpture, H
210b Judah Thomas, 2700 8ryant St., 25th St., Printmaking
211 DeAnna Rhinefrank Gibbons, 1364 Florida St., 25th St./ 26th St., Wearable Art/Jewelry
212a Sean Connor, 1026-C Shotwell St., 24th St./25th St., Painting
212b Todd 8rown, 2698 Folsom St., 22nd St./ 23rd St., Mixed Media
213a Jim Burnett, 2755 23rd St., Connecticut, Photography, H
213b Micah LeBrun, 2454 Bryant Street, 22nd St./23rd Street, Painting
214a Jenny DuPont, 1012 Hampshire, 22nd St./23rd St., Printmaking, H
214b Brian Pedersen, 1012 Hampshire St., 22nd St., Painting

BASE Studio, 720 York St., 20th St./Bryant, H

215a Scott Barry, Painting
215b Melissa Levin, Drawing
215c Constance Maher, Mixed Media
215d Lark Pien, Painting
215e Hannah Stouffer, Painting
215f Art Modren, 815 York St., 20th St/21st St, Painting
216a Lora Finelli, 660 York St., 19th St./20th St., Mixed Media, H
216b Daniel Nachrab, 660 York St., 18th St./19th St., Painting, H

CELLspace, 2050 Bryant St., 18th St./19th St.

217a Hans Kwiotek, Photography
217b Nadim Sabella, Photography
217c Jane Wason, Sculpture

Bryant St. Studios, 1890 Bryant St., Mariposa/17th St, H

218a Annie Margaret Arrasmith, #203, Printmaking
218b Bloum Cardenas, #207, Painting
218c Julia Di 8iasi, #207, Mixed media
218d Gracewood Design, #211, Fiber
218e Christopher Leib, #212, Painting
218f Tessa Merrie, #212, Painting
218g Laura Parker, Drawing
218h Diane Rollins Feissel, #212, Painting
218i Michael Schoenig, Painting
218j Jeremy Sutton, #305, Painting

Art Explosion - 17th St., 2425 17th St., Potrero/Hampshire

219a Yezal Achadabraheem, Painting
219b Linda Adeveno, Painting
219c Lauren Alexander, Painting
219d Barbara 8rodsky, Photography
219e Sparky Campanella, Photography
219f Rebecca Chang, Photography
219g Emily Citraro, Drawing
219h Lee Cline, Painting
219i Danièle Erville, Drawing
219j Akane Goda, Printmaking
219k Andréa D. Guerra, Photography
219l Priscilla Otani, Technology/New media
219m Jacquelyn Paull, Painting
219n Jacki Pellettiere, Photography
219o Sawyer Rose, Painting
219p Amy Seefeldt, Painting
219q Brian Shown, Painting
219r Shayla Su, Ceramics
219t Jennifer Wasson, Painting
219u Geoff Wolfe, Painting
219v Melissa Yarbrough, Painting
219w Scott Yeskel, Painting
219x Ivy Jacobsen, Painting
219y Kenya Fernandez, Painting
220a Calixto Robles, 151-E Potrero Ave., 14th St./15th St., Printmaking
220b Stuart Sheldon, 151 Potrero Ave., 15th St., Painting, H
221 Katie Gilmartin, 934 Brannan St., 8th St./9th St., Printmaking, H
224a Randy Antin, 1340 Bryant St., Division, Painting, H
224b Heise Metal Sculpture, 1340 Bryant St., Alameda/15th St., Sculpture, H
225 Alexander von Wolff, 32 Shotwell St., Furniture

N.O.M.A.D, 1855 Folsom St., 15th St./14th St., H

226a Eric Alan Fidjeland, Painting
226b Kurt Glowienke, Mixed Media
226c David W. Hill, 2377 San Jose Ave. #28, Niagara/14th St., Painting
226d Gail Siegel, Wearable Art/Jewelry
226e Sherrie Smith, Painting
226f Eli Yasek, Painting
227 Gilles Combet, 262 Shotwell St., 16th St./17th St., Painting

Project Artaud, 499 Alabama St. #314, 17th St./Mariposa

228a Laurie A. Anderson, Drawing
228b Keith 8jorkman, Drawing
228c Jeffrey Blankfort, Photography
228d Robt 8urg, Painting
228e Victor D. Cartagena, Mixed Media
228f Kenneth Cooper, Painting
228g Tommy Deschaine, Photography
228h Jane Grossenbacher, Photography
228i Carolina Lucero Funes, Mixed Media
228j Jane McElhiney, Photography
228k William McElhiney, Painting
228l Carrie Nardello, Painting
228m Alon Picker, Photography
228n Jonah Roll, Painting
228o Rebecca Rosen, Drawing
228p Ricky Weisbroth, Mixed Media
228q Peter von Wiegandt, Mixed Media

Workspace Ltd., 2150 Folsom St., 17th St./18th St.

229a Leslie Andelin, Painting
229b Elana Kundell, Painting
229c Charli Ornett, Painting
229d Ann Simms, Photography
229e Maxine Solomon, Painting
229f Stephanie Schreiner, Painting
230, Silvia Poloto, 442 Shotwell St., 18th St./19th St., Painting, H
230a 8eth Weintraub, 2169 Folsom St. #M102, Printmaking

The Blue Studio, 2111 Mission St. Fl.4, 17th St./ 18th St., H

231a 8lair 8radshaw, Painting
231b Sara Bright, Painting
231c Sidnea D'Amico, Painting
231d Robert Donald, Painting
231e Paule Dubois Dupuis, Painting
231f Matthew Frederick, Painting
231g Kristin Grahn, Painting
231h Anita Green, Painting
231i Emily M. Keyishian, Painting
231j Denise Laws, Photography
231k Jennie Ottinger, Painting
231l Alice Roche, Wearable Art/Jewelry
231m Stephen Stout, Painting
231n Lava Thomas, Drawing
231o Julia Turner, Wearable Art/Jewelry
231p Chad E. Xavier, Painting
231q Christina Mazza, Painting
231r Liz Hickok, Photography
232 8eau-Monde Cielito, 1910 Mission St, 15th/16th
233a Angelina DeAntonis, 2345 Harrison St., 19th St./20th St., Wearable Art/Jewelry
233b Marta Fuentealba, 2345 Harrison St., 19th St./20th St., Painting, H

Art Explosion - Alabama St., 744 Alabama St., 19th St./20th St.

234a Lincoln Adler, Photography
234b Tamela Ekstrom, Painting
234c Alicia Escott, Painting
234e Seamus Brandon Kiel, Photography
234f Godfrey Lim, Painting
234g Margo Majewska, Mixed media
234h Kristine Mays, Sculpture
234i Wendy L. Miller, Painting
234j Cliff Mills, Photography
234k Dawn Neal Meson, Painting
234l Charlotte Pilgrim, Painting
234m Don Ross, Photography
234n Amelia Sosa, Wearable Art/Jewelry
234o Samanta Tello, Painting
234p Patrick Vitale, Painting
234q Zhiyan Zian, Painting
234r Terri S Wolfe, Painting
234s Tara Zafft, Painting
234t Einar Finstad, Painting
234u Sharaine Bell, Painting
234v Randy Titchenal, Painting
235a Harlan G. Hoffman, 730 Florida St. #22, 19th St./20th St., Painting, H
235b Ruth Cox Hoffman, 730 Florida St. #22, 19th St./20th St., Painting, H
236 Santiago Rodriguez, 2407 Harrison St. # 3, 20th St., Glass, H

Compound 21, 2498 Harrison, 21st St./20th St., H

237a Hugh D'Andrade, Painting
237b Andy Diaz Hope, Mixed media
237c Meridith Hamilton, Painting
237d Heidi Iverson, Fiber
237e Mati McDonough, Painting
237f Hadley Northrop, Painting
237g Gage Opdenbrouw, Painting
237h Laurel Roth, Sculpture
237i Sean Vallely, Photography
238a Rafael Landea, 922-B South Van Ness Ave., 20th St./ 21st St., Drawing
238b Trish Tunney, 3128 21st Street, South Van Ness/ Capp Street, Photography
239 Edward Enriquez, 203 Bartlett St., 23rd St./Mission, Painting
240 Jennifer Sachs, 3516 23rd St., Valencia/Guererro, Painting
241a Soad A. Kader, 3560 24th St. #5, Guerrero, Painting
241b jrat, 1327 Guerrero St, 25th St, Painting
242a Samantha Berg, 1 Fair Oaks St. #6, 21st St./Dolores, Photography
242b Seth Matarese, 1 Fair Oaks St. #6, 21st St./Dolores, Painting
243a Larry DeDionisio, 925 Guerrero St., 21st St./Hill, Painting, H
243b Arthur Newmark, 925 Guerrero St., 21st St./Hill, Painting
244 Scott Martin, 3270 21st St. #605, Valencia/21st St., Painting, H
245a Luis Delgado, 973 Valencia St., 20th St./21st St., Photography, H
245b German Herrera, 973 Valencia Street, 20 th St./21 st St., Photography
245c Deborah O'Grady, 973 Valencia St., 20th St./21st St., Photography
245d Jan Watten, 973 Valencia St., 20th St./21st St., Photography, H
246 Chris Grassano, 3765 20th St., Guerrero/Dolores, Painting
247 Michelle Peckham, 57 Lapidge St., 19th St./Valencia, Painting
248 Kytha Gernatt, 3580-A 18th St., Valencia/Guerrero, Painting, H
249 Melanie J. Arens, 654 Guerrero St., 18th St./19th St., Mixed Media
250 Daisy Eneix, 3600 20th St. #206, Valencia/Guerrero, Printmaking
251 Ryan McMahan, 3174 16th St., Guerrero/Valencia, Painting, H

Artist Xchange, 3169 16th St., Guerrero/Valencia, H

252a Leslie Firestone, Painting
252b Taiko Fujimura, Mixed media
252c Lisa Marlea Hubbard, Painting
252d Arlene Risi-Streich, Wearable Art/Jewelry
252e Ron M. Saunders, Photography
252f Tazuko Soejima, Mixed media
252g Chaya Spector, Photography
252h Ayu Tomikawa, Printmaking
253 Paul Madonna, 290 Guerrero St., 14th St./15th. St., Drawing

Ghost House, 1947 Mission St., 15th St./16th St.

254a Charlie Callahan, Painting
254b Nicholas Halligan, Painting
254c Naomi O'Connell, Photography
254d Ebbe Roe Yovino-Smith, Photography
254e Jasmin Zorlu, Wearable Art/Jewelry
255 Jim Leff, 170 Duboce Ave. #8, Valencia/Guerrero, Painting
256 Dave Glass, 1906 Market St., Laguna/Guerrero, Photography, H
257 Neil Seth Levine, 15 Guerrero St. #2, Market, Technology/New Media
258 Takashi Ishii, 31 Landers St. #2, 14th St./15th St., Painting
259 Nicolas Smith, 248 Church St., Market/15th St., Photography

Belcher Artists, 69 Belcher St., 14th St./Duboce

260a Carlo Abruzzese, Painting
260b Amy Bond, Mixed Media
260c Peikwen Cheng, Photography
260d Tracy Grubbs, Painting
260e Peter Howells, Painting
260f Julie Montgomery, Painting
260g William Salit, Drawing
260h Charles H. Stinson, Sculpture
260i Rebecca Szeto, Mixed media
260j Marcia Teusink, Painting
260k Christopher Wiedmann, Painting
260l Rosalie Anelli Yerby, Mixed Media
260m Christopher Shelton, Painting
260n Michael Mullin, Photography
260o Julie Alland, Sculpture
261 Maria Conlon, 810 14th St., Sanchez/Noe, Printmaking
262 Karen Nani Apana, 87 Noe St., 14th St./Duboce, Ceramics
263a Saundra McPherson, 22 Castro St., Duboce/14th St., Painting
263b Lisa Neimeth, 22 Castro St., 14th St./Duboce, Mixed Media
264 Lesley Ruda, 245 Sanchez, Market/16th St., Furniture, H
265 Jeanne Hauser, 2191-E Market St., 15th St., Photography, H

Castro XMas Tree Lot, 2299 Market St., Noe/16th St., H

266a Angela 8aker, Mixed Media
266b Madeline Behrens-Brigham, Mixed Media
266c J. Oliver Brooks, Photography
266d Gregg Cassin, Mixed Media
266e 8elinda Chlouber, Painting
266f Christine Cianci, Painting
266g Darin Donovan, Painting
266h Jo Farrell, Photography
266i Joshua Hagler, Painting
266j Donnasue Jacobi, Photography
266k Ruben Joy, Mixed Media
266l Nancer LeMoins, Printmaking
266m John McCarthy, Photography
266n Alison McKleroy, Painting
266o Andrew Ogus, Mixed media
266p Les Phillips, Photography
266q Mike Shriver, Mixed media
266r Melissa West, Painting
266s Nick Wightman, Painting
267 David Sirgany, 3633 16th St., Market/Castro, Drawing
268 Paul Bryant Alley, 112 Noe St., 14th St./15th St., Drawing, H
269 Javier Perez, 67 Landers St., 15th St./Church St., Sculpture, H
270a Mary T. Faria, 386 Noe St., 17th St., Photography
270b Happy / L.A. Hyder, 386 Noe St., Market St./17th St., Photography

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271 Nina Goldfeather. 139 Eureka St., 18th St./19th, Sculpture, H
272 Alexandra 8lum, 661 Castro St., 19th St/20th St., Printmaking
273a Richard Freeman, 4052-R 19th St., Castro/Hartford, Painting
273b Molly S. McCracken, 4052-R 19th St., Castro/Hartford, Painting
274a Jennifer Martinez, 16 Abbey St., 17th St., Painting
274b Ari Salomon, 16 Abbey St., 17th, Photography
275 Steven Michael Stodor, 3586 17th St., Dolores/Guerrero, Mixed Media
276 Bob Gerbracht, 3822 19th St., Church St./Sanchez St., Painting
277a Eda Kavin (1914-2004), 3838 19th St., Church/Sanchez, Painting
277b Summer Makovkin, 3838 19th St., Church/Sanchez, Drawing
278 Kelly Dinglasan, 3875 20th St., Church St./Delores St., Painting
279 Augusta Talbot, 1055 Church St., 22nd St./23rd St., Sculpture
280 Yvonne D. Williams, 3674 22nd St., Sanchez/Church, Photography
281 Cecilia Welden. 935 Sanchez St., Alvarado/23rd St., Mixed Media
282 Michael Markowitz, 3747 23rd St., Dolores, Drawing
283 Chris Mende, 1255 Sanchez, Clipper, Photography
284a Ben Pax. 272 Jersey St., Noe/Sanchez, Painting, H
284b Yaron Peretz, 1186 Sanchez St., Jersey/25th St., Painting
284c Jim Myrick, 3961 24th Street, Noe/Sanchez, Painting
285 Kimberley Jones, 4236 25th St. #10, Diamond St./Castro St., Painting
286a Ellen Into, 4207 24th St., Diamond St./Corner Building, Painting
286b Slinky Lookout: Photography by Jeff De Lucio-Brock, 4175A 24th St, Diamond/Castro, Photography
286c Anita De Lucio-Brock, 4175A 24th St., Diamond/Castro, Painting
287a Josephine Lea Iselin. 601 Diamond St., 23rd, Photography
287b Gavin Flint. 690 Elizabeth St., Castro/Diamond, Painting
288 Renato Martinez, 4244 23rd St., Eureka, Painting
289 Nancy Otto, 863-A Elizabeth St., Douglass/Hoffman, Glass, H

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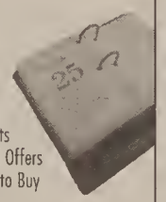

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GUARDIAN

being there by josh marcus

Veggie road trip

This past spring, I bought an '84 diesel Benz and converted it to run on waste vegetable oil — in the process turning friendly neighborhood restaurants into my filling stations.

Of course, it wasn't quite that easy. Most establishments don't go through sufficient oil to fuel a car. And those that do are mostly fast food joints whose grease is no better for vehicles than it is for people. It can be hard to communicate what sounds like a crazy request to restaurateurs. And, most frustrating, some managers are resistant to what's really a win-win situation — preferring, for some reason, to continue paying for waste removal. Nevertheless, over time, after approaching some two dozen restaurants, I managed to convince a few places to let me haul away a regular supply of used oil every couple of weeks. Fueling mission accomplished on the home front, it was time for a road trip.

Armed with two buddies, I aimed to do my part to keep an endangered American pastime alive while acquiring free, friendly fuel along the way (without stealing) — or at least have a good time trying.

In Portland, Ore., I futilely attempted to pump fish head–laden oil into the car out of a jug on a busy sidewalk, while my two embarrassed friends ate at an outdoor table. Fortunately P.F. Chang's China Bistro gave us access to a huge Dumpster inside the secure garage of a downtown high-rise. The cook responsible for changing the fry oil remarked, "I've heard of the car, but I sure as hell never had somebody come to my restaurant and ask for my oil."

In Washington's Mt. Rainier National Park, I worried that a bear might disassemble the car while attempting to make contact with that tasty-smelling fuel. In nearby Enumclaw, the manager of a Japanese fast-food joint spent 15 minutes trying to communicate with his Latino kitchen help. Close to giving up, I walked into the kitchen, said a few words in Spanish, and was introduced forthwith to the oil drum out back. With an empty tank and stomachs growling, we arrived in Port Angeles, where my friend promised to show gratitude by consuming whatever food had been cooked in our fuel, and ended up munching tacos while I pumped soybean oil out of a taqueria Dumpster. Afterward, the chef came out to enjoy our tortilla-like exhaust fumes, fragrant enough to make any occupant hungry while the car is idling.

And then, after 11 days on the road, it was time for our last fuel stop: Bend, Ore., whose culinary innards hopefully contained the 25 gallons necessary to take us home.

A giant Dumpster lurked behind Deschutes Brewery, and it seemed a no-brainer: We would sample beer and leave with grease. We flirted with the waitress, in vain as it turned out: A grate covering the vat made oil-extraction impossible. It was 6 p.m., and our troubles were only beginning.

I unlatched Dumpster after Dumpster, and each one echoed with emptiness. A local company had just made its rounds, though nobody knew what they were using the oil for. I walked the streets with the crazed eyes of a gold prospector. Finally I found a willing restaurant, but their nacho-frying oil was partially hydrogenated, thus more likely to clog up the fuel system (and customers' arteries). A pub owner had imbibed enough of his own product not to care whether we emptied his drum. "Just don't play it," he slurred. My friend opened it, and the rancidity nearly made him vomit.

Finally, we scored three open buckets, but, naturally, the pump wouldn't work. I disassembled it in an alleyway, coating myself in fried noodle bits, and discovered that the filter was clogged, despite having just been cleaned. My friend volunteered his shirt as a filter. That proved messy and impractical, and I was about to kick over the bucket (or break my foot in the process) when I heard a voice in the darkness.

"I could use that grease, ya know," a lanky guy wearing oil-stained shorts intoned.

Word had spread like wildfire through Bend about the three boys on the hunt for veggie oil. The lanky guy, one Brian Finn, was starting a biodiesel collective and wanted to see what his brethren were up to. When we explained our predicament, he offered us some oil that was sitting in his garage. Which is how we found ourselves, late on a Monday night, following a stranger though the outskirts of Bend in search of four jugs of gooey canola oil. We smiled at each other. We'd realized our goal: to redefine the road trip by way of grease. ❖

Josh Marcus can occasionally be seen lifting WVO jugs instead of barbells. He writes about issues of sustainable development, culture, and travel and can be contacted at joshdmarcus@gmail.com.

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GENERAL

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$1225 Emeryville 1 br, 1 ba, 1970's Apartment, avail Now. Balcony, No pets allowed, Private Parking Space, call Robin at (510) 435-3838, more info at: **metrorent.com/426144**

$1300 Russian Hill - 2 br, 1 ba, Older Apartment, avail Now. No pets allowed, Street parking only, call Hermie at (415) 693-0661, more info at: **metrorent.com/425974**

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MISC. TRANSPORTATION

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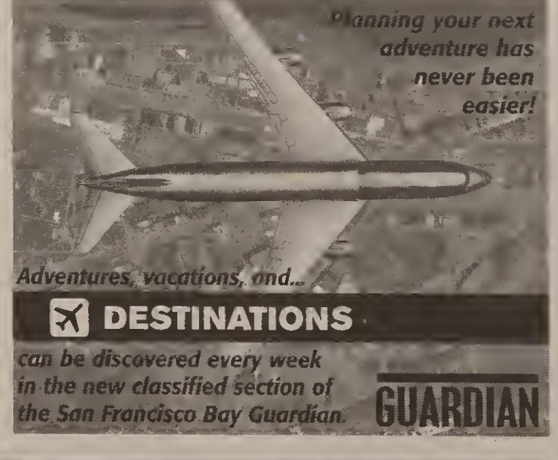

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All study related supplies, physical exams and laboratory procedures are provided at no cost.

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COMMUNITY EVENTS

10/1/05 LIVE FROM THE Freight & Salvage Coffee House, 1111 Addison Street in Berkeley:

Singer-songwriter Eliza Gilkyson
John Oavid, author of River Rogue Journal
Author Andrew Sean Greer
Dennis Smith
Mike Greensill

Oct. 29th 11am-1:30pm FREE Past Lives, Dreams & Soul Travel Fair

5F Main Public Library · 100 Larkin St. Latino/Hispanic Community Rm. Sat. Oct. 29th. 11am to 1:30pm. "Soul is Immortal. It has no beginning or end. It (you) exists because of God's love for it, which is the whole philosophy of Echankar in a nutshell." · Harold Klemp. For more information (415) 242-9412

Sansei Live!, an evening of live music, artists, culinary demonstrations, featuring a Mediterranean menu will be held on Friday, October 21 from 6:30 p.m. to midnight at the Presidio Officers' Club in San Francisco. Proceeds benefit Kimochi Senior Center. For details call Kimochi at **(415) 931-2294**.

Thru Oct. 29- What Mama Said About "Down There"

Sia Amma stars in her funny, playful and wise one-woman show! Largely hilarious, a bit provocative, with a bit of gentle insight, Sia Amma utilizes the art of playful storytelling to spotlight sexual politics, social codes, and hidden issues at the root of what's "down there." By initiating dialogues and diffusing tension with humor, the play hopes to serve as a bridge to frank discussions of sexuality and more honest communication between mothers and daughters. Thursdays, Fridays and Saturdays at 8pm.
Thru October 29 @ Our Little Theater, 287 Ellis St at Mason
CELEBRATECLITORIS.COM

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288542-00 The following person is doing business as 5LIOER DINER, 1202 Sutter Street, San Francisco, CA 94109; Peter Wong, 88 King Street Ste #309, San Francisco, CA, 94107; Lily Wong, 88 King Street Ste #309, San Francisco, CA, 94107. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 11/30/2000. Signed Lily Wong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on September 20, 2005. **September 28, October 5, 12, 19, 2005. L#395201**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288536-00 The following person is doing business as NO VACANCY, 1878 Union St., San Francisco, CA 94123; New England Dough Boys, Inc., California, 937 Harrison St., San Francisco, CA, 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Marcus Newbury, President, New England Dough Boys, Inc.. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on September 19, 2005. **September 28, October 5, 12, 19, 2005. L#395202**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288443-00 The following person is doing business as KENSINGTON LAW GROUP, 388 Market St. #500, San Francisco, CA 94111; Cindy S. Yau, 1404 Oxford St., Berkeley, CA 94709. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/2005. Signed Cindy S. Yau. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on September 15, 2005. **September 28, October 5, 12, 19, 2005. L#395203**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288104-00 The following person is doing business as MODELS OF THE UNDERWORLD PROD., 1219 Florida St., San Francisco, CA 94110; Kitty Ilswyn Shockey, 1219 Florida St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Kitty Ilswyn Shockey. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kenton Owyang on August 30, 2005. **September 28, October 5, 12, 19, 2005. L#395204**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288675-00 The following person is doing business as CASABLANCA CAFE, 1609 Polk St., San Francisco, CA 94103; Abdel Halim Sdaigui, 243 Garretson Ave., Rodeo, CA 94592; Michelle Nicole Wielgus, 243 Garretson Ave., Rodeo, CA 94592. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/26/05. Signed Michelle Nicole Wielgus. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on September 26, 2005. **September 28, October 5, 12, 19, 2005. L#395205**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288690-00 The following person is doing business as FOGGY DOGGY GROOMING SALON, 1772 Filbert Street, San Francisco, CA 94123; Debbie Cannavino, 630 Carolina St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed D. Cannavino. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on September 26, 2005. **October 5, 12, 19, 26, 2005. L#400104**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288401-00 The following person is doing business as MAIA STUDIOS, 559A Frederick Street, San Francisco, CA 94117; Maia N. Veres, 559A Frederick Street, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/13/05. Signed Maia N. Veres. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kenton Owyang on September 13, 2005. **October 5, 12, 19, 26, 2005. L#400103**

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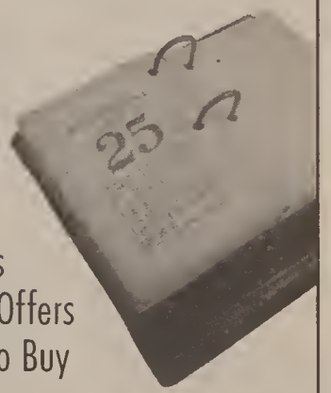

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288800-00 The following person is doing business as 1) GOLDEN GATE PLUMBING & ROOTER 2) GOLDEN GATE PLUMBING 3) SERVICE NOW PLUMBING & ROOTER, 748 Head St. San Francisco, CA 94132; Ricky Gonzalez, 748 Head St. San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date September 30, 2005. Signed Ricky Gonzalez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong on September 30, 2005. **October S, 12, 19, 26, 2005. L#400101**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288794-00 The following person is doing business as M.Y. PLUMBING REPAIR, 1799 22nd Ave. San Francisco, CA 94122; Yuriy Molivoga, 1799 22nd Ave. San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Yuriy Molivoga. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro on September 30, 2005. **October S, 12, 19, 26, 2005. L#400102**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288691-00 The following person is doing business as DIATRIBE PRODUCTIONS, 55D Bryant St., San Francisco, CA 94107; Michael Cavanaugh, 2785 Diamond St., San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 01/01/05. Signed Michael Cavanaugh. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro on September 26, 2005. **October S, 12, 19, 26, 2005. L#400105**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288982-00 The following person is doing business as PATXI'S CHICAGO PIZZA, 511 Hayes St., San Francisco, CA; Layers LLC, Statge of (California), 441 Emerson Street, Palo Alto, CA 94301. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 10/07/05. Signed Francisco Azpiroz, Manager/Owner, Layers LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on October 07, 2005. **October 12, 19, 26, November 2, 2005. L#400207/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288850-00 The following person is doing business as SERVICE, 3436 Vicente St., San Francisco, CA 94116; Dien Liu, 3436 Vicente St., San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/3/05. Signed Dien Liu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on October 03, 2005. **October 12, 19, 26, November 2, 2005. L#400204/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288903-00 The following person is doing business as GALLERY X, 2377 San Jose Ave. #12, San Francisco, CA 94112; Adem Huseny, 2139 Noriega St., San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Adem Huseny. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on October 04, 2005. **October 12, 19, 26, November 2, 2005. L#400205/B>**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0288892-00 The following person is doing business as 80DACIOUS, 2S Reuel Ct. #18, San Francisco, CA 94121, Tennille Tylesha Fondon, 2S Reuel Ct. #18, San Francisco, CA 94121. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date. Signed Tennille Fondon. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on October 04, 2005. **October 12, 19, 28, November 2, 2005. L#400206/B>**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, September 20, 2005 by Gordon Park-Li, Clerk, Jun P. Panelo, Deputy Clerk. CASE NUMBER: CNC - 05542402 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITIDN DF 8RIDGET CLAIRE GAPP For Change of name. TD ALL INTERESTED PERSDNS: 8RIDGET CLAIRE GAPP filed a petition with this court for a decree changing names as follows: present name 8RIDGET CLAIRE GAPP to proposed name 8RY FICD GAPP. THE CDURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NDTICE DF HEARING Date: 11/17/05 Time: 9:0D AM room- 218. Dated September 21, 2005 by Robert L. Dondero, Presiding Judge. **September 2B, October S, 12, 19, 200S. L#39S209**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, September 19, 200S by Gordon Park-Li, Clerk, Cristina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - 05-54239S SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITION OF SHAYNE MATTHEW MILLER For Change of name. TO ALL INTERESTED PERSONS: SHAYNE MATTHEW MILLER filed a petition with this court for a decree changing names as follows: present name SHAYNE MATTHEW MILLER to proposed name SHAY MATTHEW KAWANOMILLER. THE CDURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 11/29/05 Time: 9:00 AM room- 218 Dated September 19, 2005 by Robert L. Dondero, Presiding Judge. **September 2B, October S, 12, 19, 200S. L#39S206**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, September 20, 2005 by Gordon Park-Li, Clerk, Cristina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - 05-542399 SUPERIDR CDURT DF CALIFORNIA, COUNTY DF SAN FRANCISCO SUPERIOR COURT. 400 McAlister Street, room 1D3, San Francisco, CA 941D2. PETITIDN DF ALEXANDER HIDEAKI KAWAND For Change of name TO ALL INTERESTED PERSDNS: ALEXANDER HIDEAKI KAWANO filed a petition with this court for a decree changing names as follows: present name ALEXANDER HIDEAKI KAWANO to proposed name XANDER HIDEAKI KAWANDMILLER THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NDTICE DF HEARING Date: 11/29/05 Time: 9:00 AM room- 218. Dated September 19, 2005 by Robert L. Dondero, Presiding Judge. **September 28, October S, 12, 19, 200S. L#39S207**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, September 20, 200S by Gordon Park-Li, Clerk, Cristina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - OSS42413 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAlister Street, room 103, San Francisco, CA 94102. PETITION OF OUSMAN SONKO For Change of name. TO ALL INTERESTED PERSONS: OUSMAN SONKO filed a petition with this court for a decree changing names as follows: present name OUSMAN SONKO to proposed name PRINCE SONKO. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: 11/22/05 Time: 9:00 AM room- 218. Dated September 19, 200S by Robert L. Dondero, Presiding Judge. **September 2B, October S, 12, 19, 200S. L#39S208**

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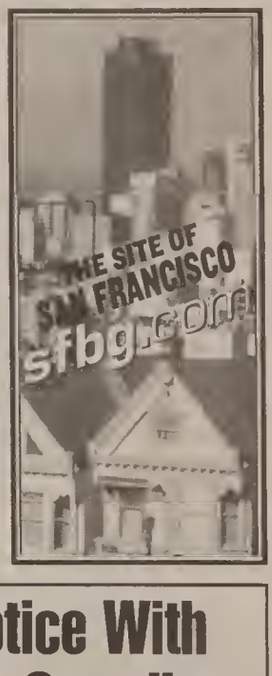

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GUARDIAN

double team psychic dream by michelle tea and jessica lanyadoo

Oct. 19–25

Aries (March 21–April 19)
Some weeks, Aries, the shit just hits the fan. Some weeks your life is like a humid room splattered with poop. This is one of them. You'll want to run around with a handful of paper towels, but this is a job best left to professionals. You're not supposed to have the answers.

Taurus (April 20–May 20)
The word of the week in Taurusville is *agitation*. A lot's unclear, and that's making you as agitated as Ferdinand with a nose full of bumblebee. We're sorry you're having a crappy time but happy to report that you're ready to have the open heart needed for new emotional connections.

Gemini (May 21–June 21)
Whoa, Gemini, you've got the opportunity to burn off some serious karma this week. The lesson involves having self-appropriate emotional boundaries! Give people what you want to, not what they demand. And be aware of your complicity in your patterns.

Cancer (June 22–July 22)
Cancer, it seems like things have felt so rotten and out of control for so long that your neurons have rearranged themselves and now interpret all events as lousy, even if they're not. It's a real crap parade. Find the strength to snap your neurons back to reality, and to hold power in a way that doesn't take from others.

Leo (July 23–Aug. 22)
Leo, you're vibrant, you're vital, you're on fire. What kind of bizarro world are you living in? In case you haven't noticed, everyone else is having the shittiest week ever. But not you. Sure, things are moving slower than you'd like, but when aren't they? Stay in your body, and enjoy your week.

Virgo (Aug. 23–Sept. 22)
You're making serious changes this week, Virgo, but don't be so deep in your head that they're overly dramatic and unnecessary. Consider how it's going to feel for you and for others. You're breaking up with something or someone and need to understand why you do what you do.

Libra (Sept. 23–Oct. 22)
The fear you feel this week is like so much useless junk in a 99¢ store, Libra. No one needs it, and most of it's going to end up in a landfill somewhere, polluting the soil. This is just fear of change and run-of-the-mill anxiety plaguing you. Don't spend your hard-earned money on it.

Scorpio (Oct. 23–Nov. 21)
Scorpio, we're never going to encourage a person to pick fights, especially not you. But seriously, this week is an extra-extracrappy time to go around starting trouble. It will go stunningly badly and backfire all over you. You're dealing with an inner explosion of anxiety; try to keep it to yourself.

Sagittarius (Nov. 22–Dec. 21)
It's not going to be an easy week, Sag. However, it will help to align yourself with independence and stay true to your special, twinkly, mischievous-elf sort of nature. You're a sprite, an eternal child! It might drive others wacko, but knowing yourself will make it easier to set needed boundaries.

Capricorn (Dec. 22–Jan. 19)
Capricorn, it's like you hopped into a rocket with Leo and blasted away from planet Earth, where everyone is so plagued with misery this week. Yes, you seem to have escaped the cursed astral vibrations: Your intuition is red-hot, you're ready to take excellent risks, and you don't have to compromise a thing.

Aquarius (Jan. 20–Feb. 18)
As you might have heard, Aquarius, it's a sucky week for most everyone, and you're no exception. However, you have the ability to capitalize on some successes in a delightfully tangible way. The only catch: You need to get real about your stamina. No one can do everything. Don't overcommit yourself.

Pisces (Feb. 19–March 20)
Pisces, you can make some really deep emotional movement, but that means you've got to *move*. Becoming paralyzed with anxiety — well, we know it's what all the kids are doing this week, but it's just not going to work for you. There are a lot of mofos freaking out around you; try to stay away and center on yourself. ❖

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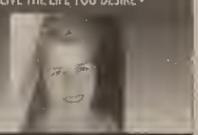

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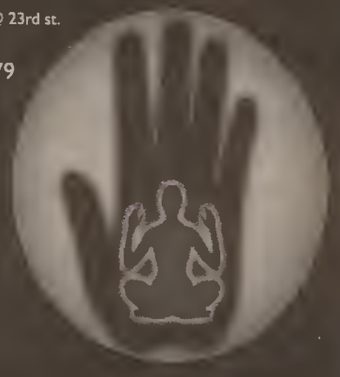

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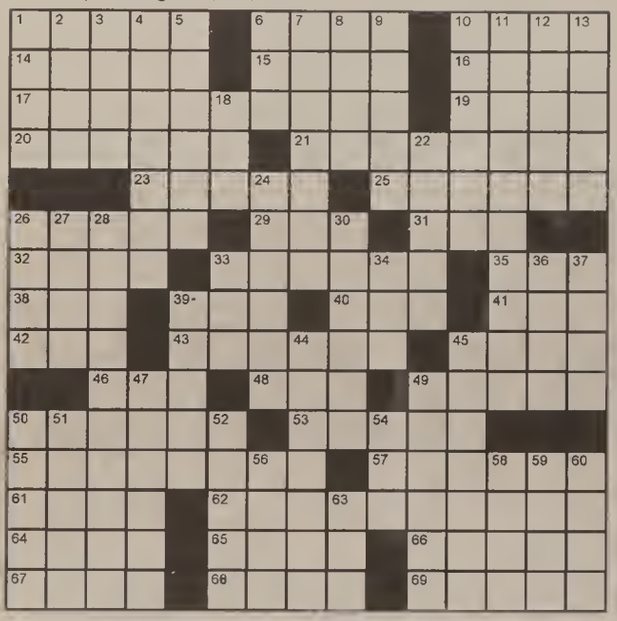

Across
1. Zealous, as a fan
6. Catalyst
10. DHL competitor
14. Without aid
15. Neck of the woods
16. O.J. matter
17. Plea to avoid bankruptcy from 1983 to 1986
19. The Chipmunks, e.g.
20. Trattoria treats
21. Ceases having a crush on
23. City with no photographs of the 14th Dalai Lama
25. Where Angels play
26. This is hell
29. Peruvian singer Sumac
31. Whichever
32. Ice Cube holder?
33. :-)
35. Pen
38. "It's so ___!"
39. Part of a "Queer Eye" sobriquet
40. Angeles or Alamos preceder
41. Shock's partner
42. SFPD alert
43. Massive departure
45. Vodka grains
46. Valentine's Day candy word
48. Pot top
49. Host who said of U2: "These guys are from England and who gives a shit?"
50. Italian jeans brand
53. "I'm not gonna stand in their way"
55. Too young for a draft?
57. Stop daydreaming
61. *
62. Invitation to the stage since 1972
64. Susan portrayer on "Desperate Housewives"
65. Salinger heroine
66. Howard Dean or John Kerry
67. Iditarod ride
68. Austin Powers euphemism
69. Small flies

Down
1. Charged, with "up"
2. African plant
3. Orange or Sugar
4. Got some air
5. Final acts?
6. Block (up)
7. Paper tiger, say
8. Extreme shoe width
9. Dread sporter
10. North, in a city
11. Dawson's call from 1976 to 1985
12. Works at
13. Good loser
18. Sri Lankan hip-hop sensation
22. Doesn't bomb at all
24. 33- or 61-Across, e.g.
26. "Howdy!"
27. Per person
28. Titular throwdown from 1986 to 1993
30. Hint at
33. Clinton blows it
34. Canon camera model
36. Adjective for Belle & Sebastian
37. Polite assent
39. It might get high
44. Pickle
45. Fast time in Iran
47. Handle on the web
49. Noted one-note wonder
50. Checks for prints
51. Big chip maker
52. They may fill your shoes
54. Takeout general
56. "Gee whillikers!"
58. Silents star Negri
59. Pinhead
60. Shiftless !'s?
63. ER readout

Last week's solution

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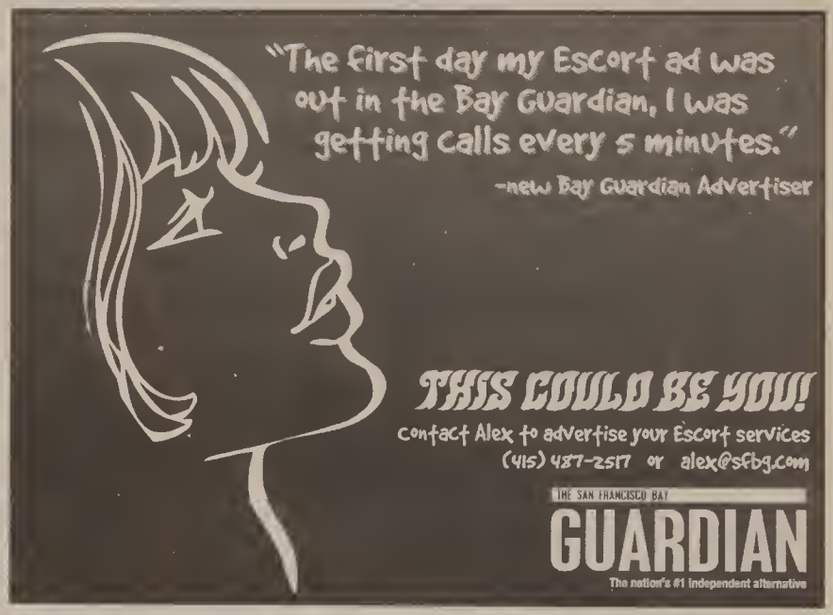

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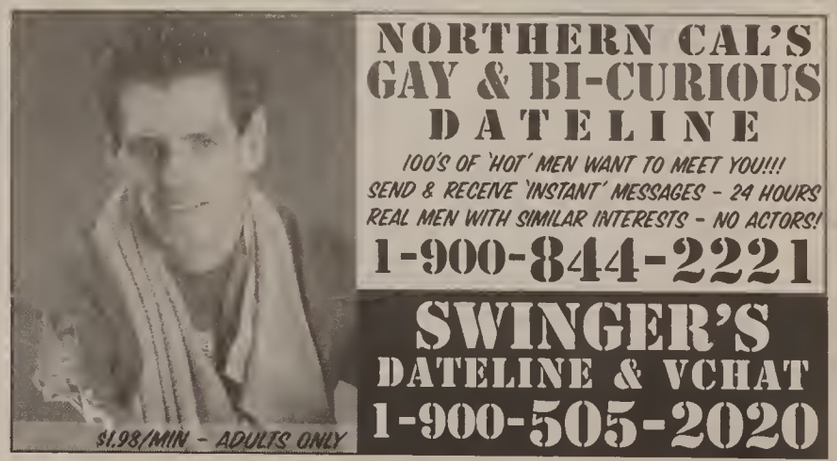

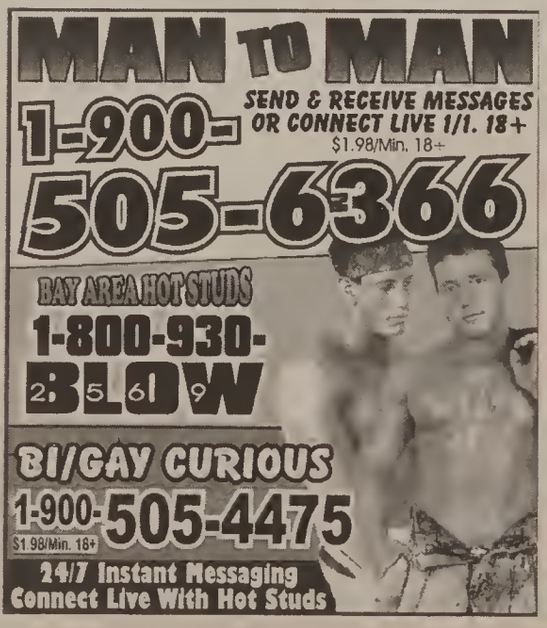

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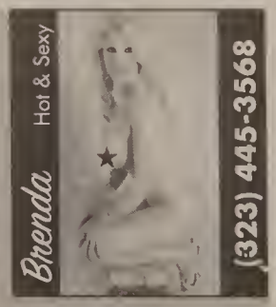

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GOT EGGS?
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www.WomanToWomanFertilityCenter.com

Volunteer & earn $500
UCSF clinical trial seeks healthy women, ages 21-45, who are not taking oral contraceptives, for a study of the behavioral effects of alcohol and the hormone pregnenolone. Participation involves 5 visits to UCSF over a 4-month period. Please call the study coordinator at (415) 476-5858.

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